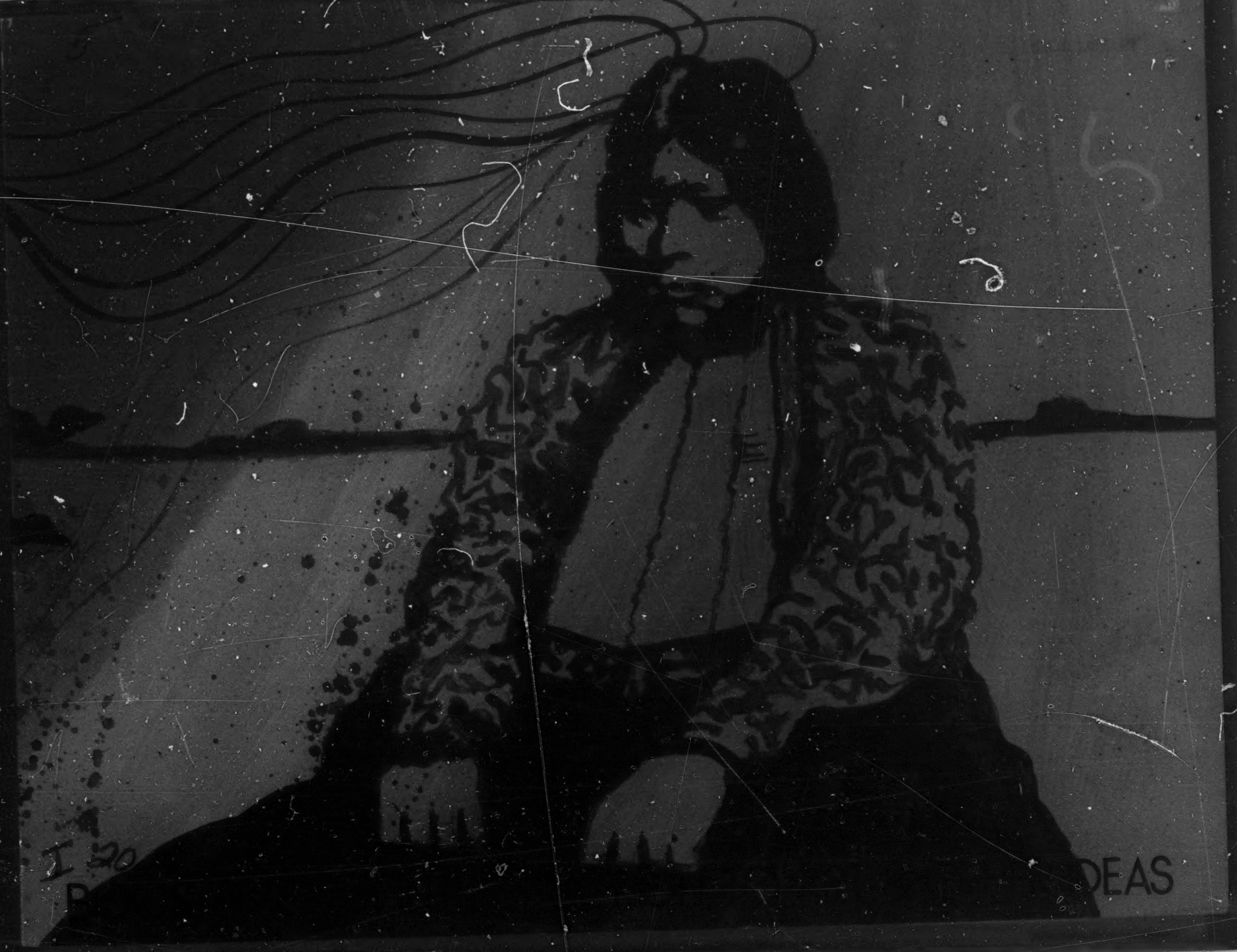

I 20
P
DEAS

MARCH 3, 1849

Developed and produced by the Office of Educational Services, The United States Department of the Interior, Bureau of Indian Affairs, Aberdeen Area Office, Aberdeen, South Dakota.

Harry Eagle Bull
Director, Educational Services

ART & INDIAN CHILDREN OF THE DAKOTAS

BOOK FIVE - AN INTRODUCTION TO ART & OTHER IDEAS

Art And Indian Children Of The Dakotas, An Introduction To Art And Other Ideas, Book Five is part five of a bicultural educational series designed and produced especially for use in Aberdeen Area schools with predominantly western Sioux populations. The series does, however, have educational import for children and teachers everywhere who have an interest in the art and culture of the western Sioux.

Arthur Amiotte
Writer, Coordinator

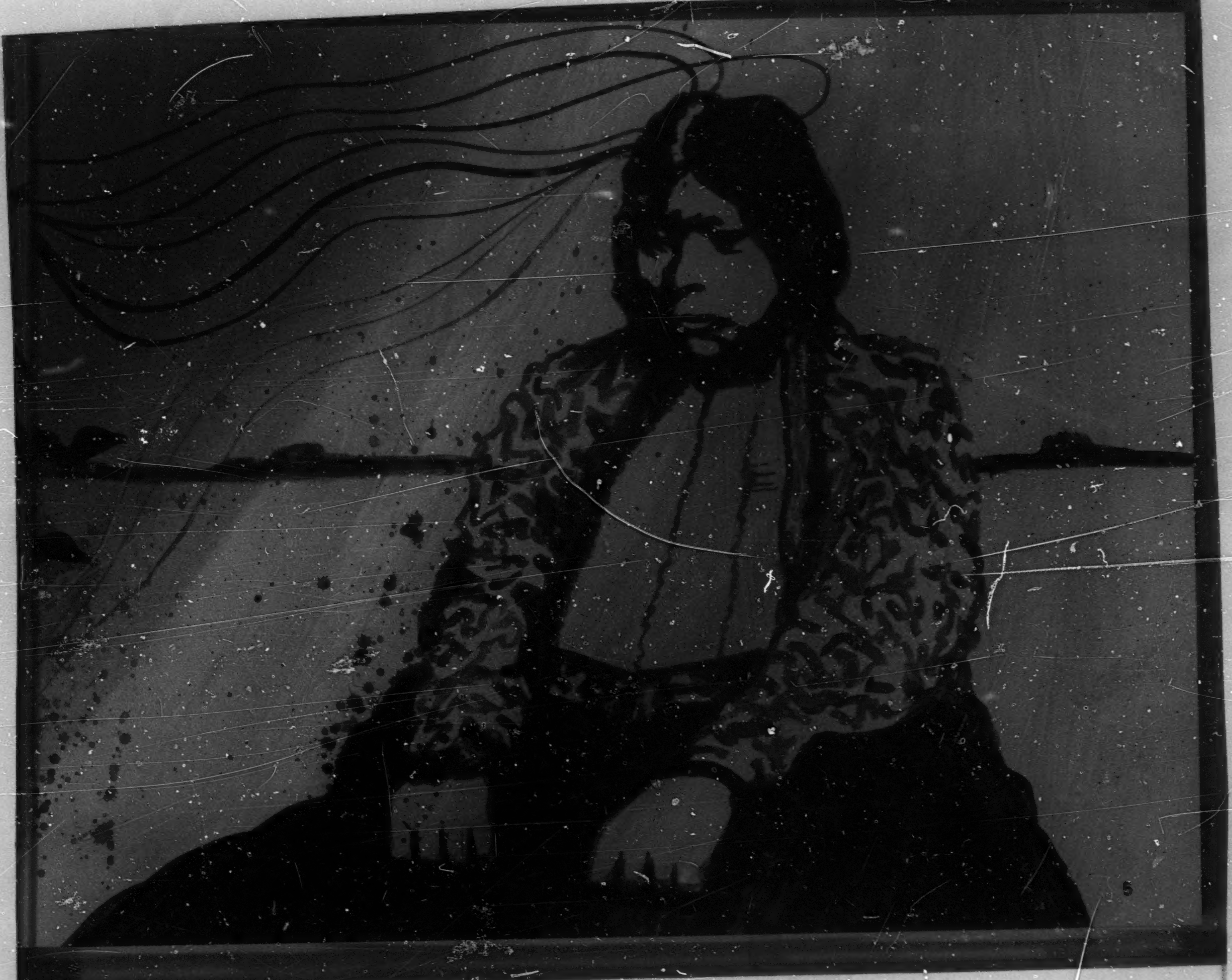
Vic Runnels – Graphic Arts
Graphics Designer, Illustrator

CONTENTS

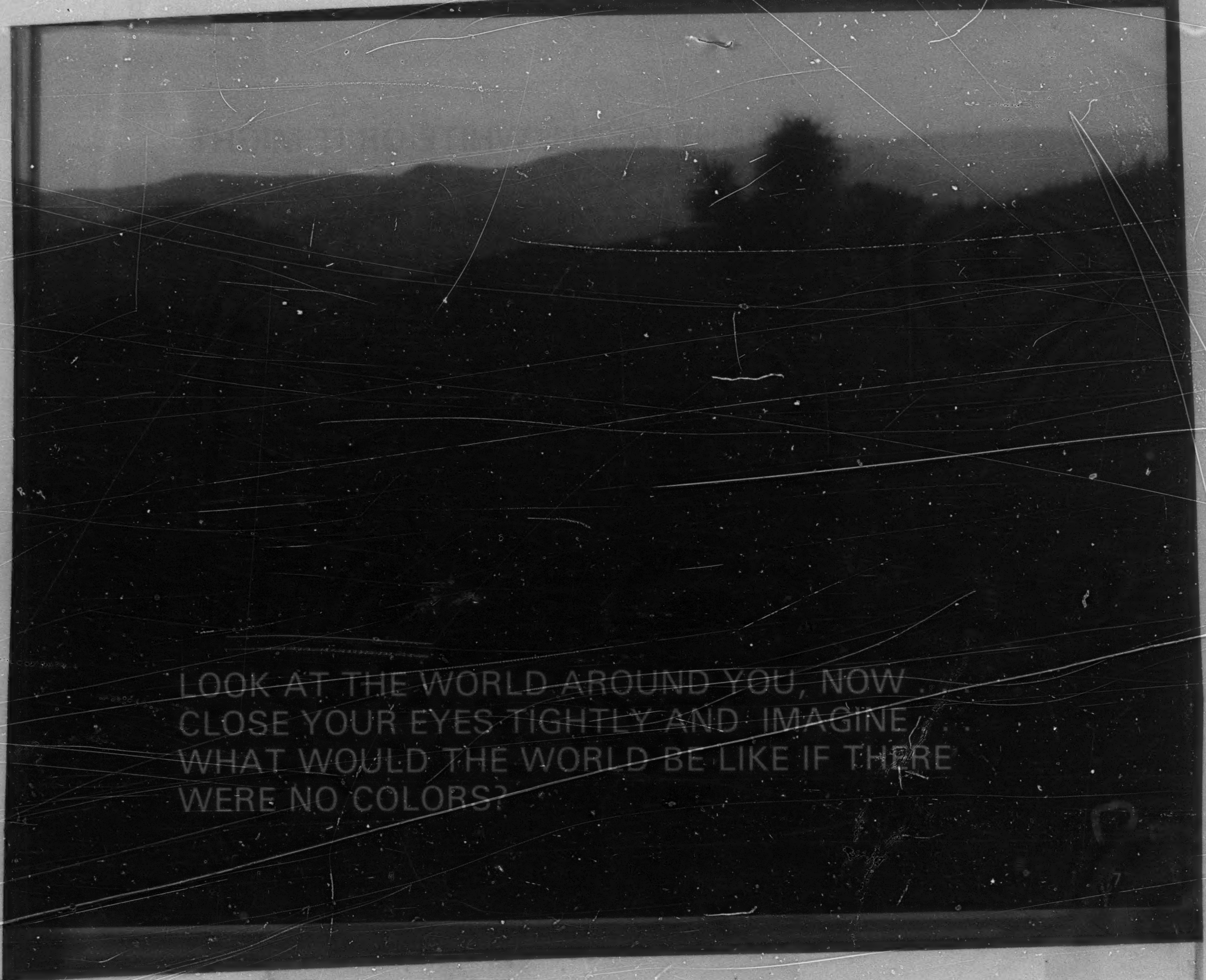
Introduction 4
Color 13
Mixing Colors 44
Color Theory 62
Part Two 74
Color Can Symbolize 76
Creation 77
Things To Remember 94
Color In Our Culture 96
Contemporary Sioux Artists 158
Things To Remember 202
Photo Credits 203

STOCK NUMBER NOT GIVEN. USE SUDOC NUMBER.

For sale by the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

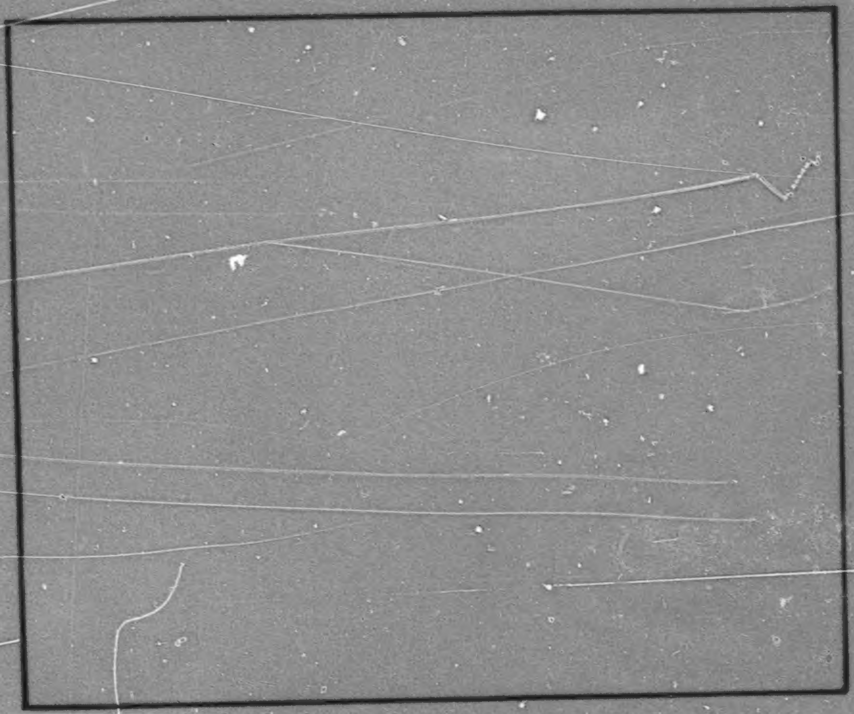

5

REMEMBER . . . IMAGINE MEANS TO CREATE AN IMAGE . . . INSIDE OUR MINDS WHERE OUR THOUGHTS ARE. IMAGINING IS A KIND OF THINKING THAT ARTISTS DO.



LOOK AT THE WORLD AROUND YOU, NOW . . .
CLOSE YOUR EYES TIGHTLY AND IMAGINE . . .
WHAT WOULD THE WORLD BE LIKE IF THERE
WERE NO COLORS?

Hmm. . . IT MIGHT BE ALL WHITE OR IT MIGHT BE ALL BLACK.



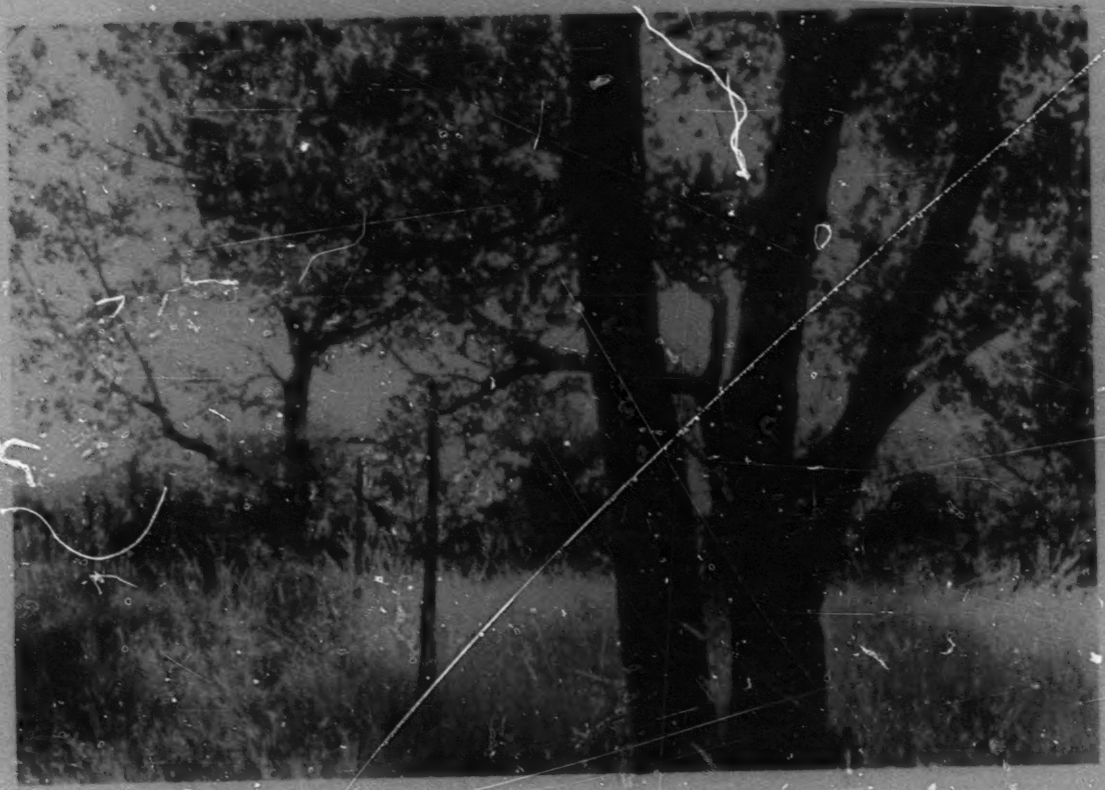
Could be a picture of a white tree in front of a white hill with a white sky.

OR . . . this could be a picture of a black tree in front of a black hill with a black sky.

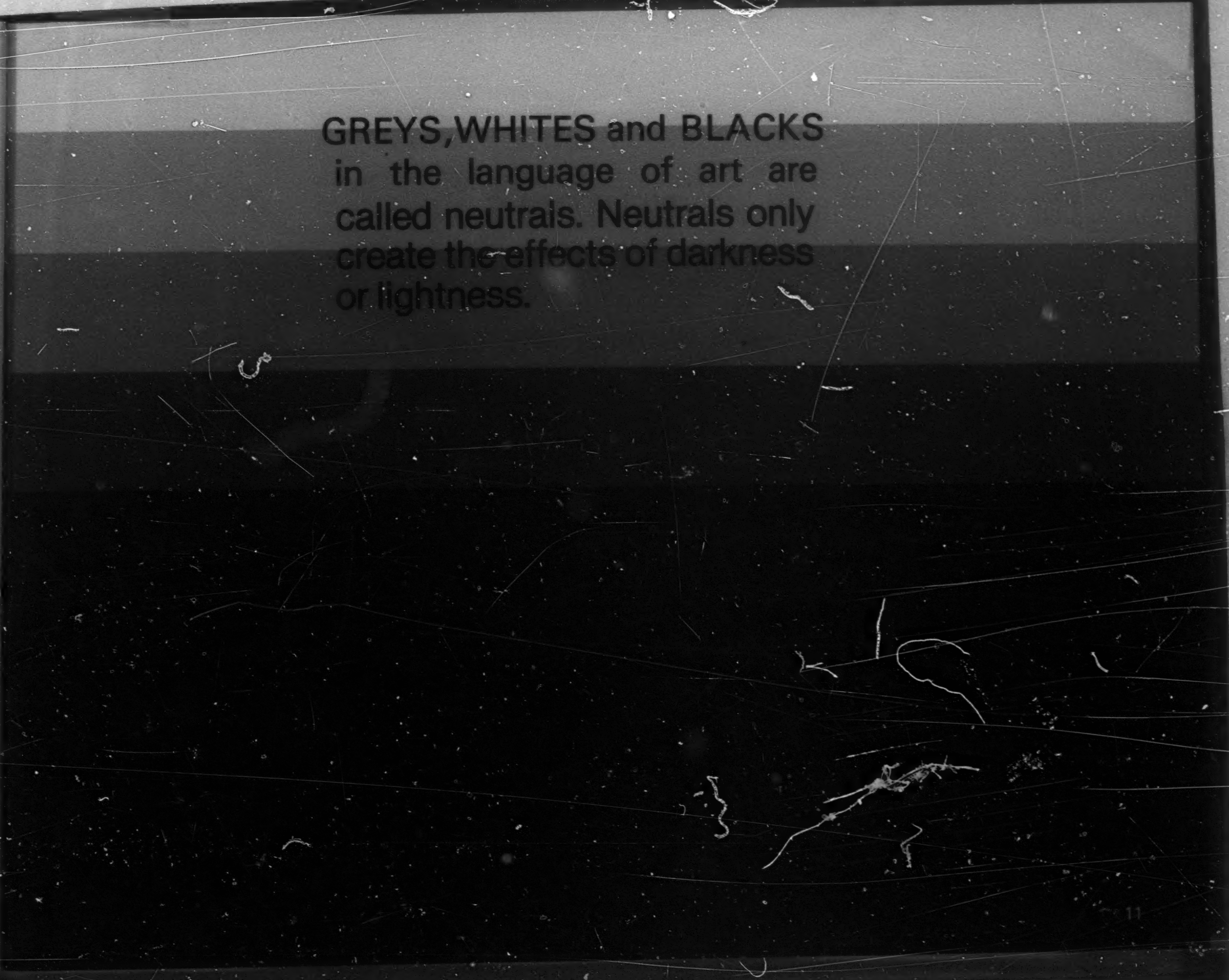
Maybe if we mixed black with white we would get some contrast and . . .

A black and white world would be more interesting. Black and white used together can also create greys.

REMEMBER, the difference between blacks, whites and greys is what we call CONTRAST.



Then the picture may look like THIS



GREYS, WHITES and BLACKS in the language of art are called neutrals. Neutrals only create the effects of darkness or lightness.

NEUTRALS

are without any color.

NO COLOR
NO COLOR
NO COLOR
NO COLOR
NO COLOR
NO COLOR
NO HUE
NO COLOR . . .

Hey wait a minute! What is a HUE? What is a COLOR!

Think about these questions for awhile and also think about our world. It is not all black nor is it all white. Our world is full of . . . COLOR

COLOR

IT'S OKAY FOR COLOR!

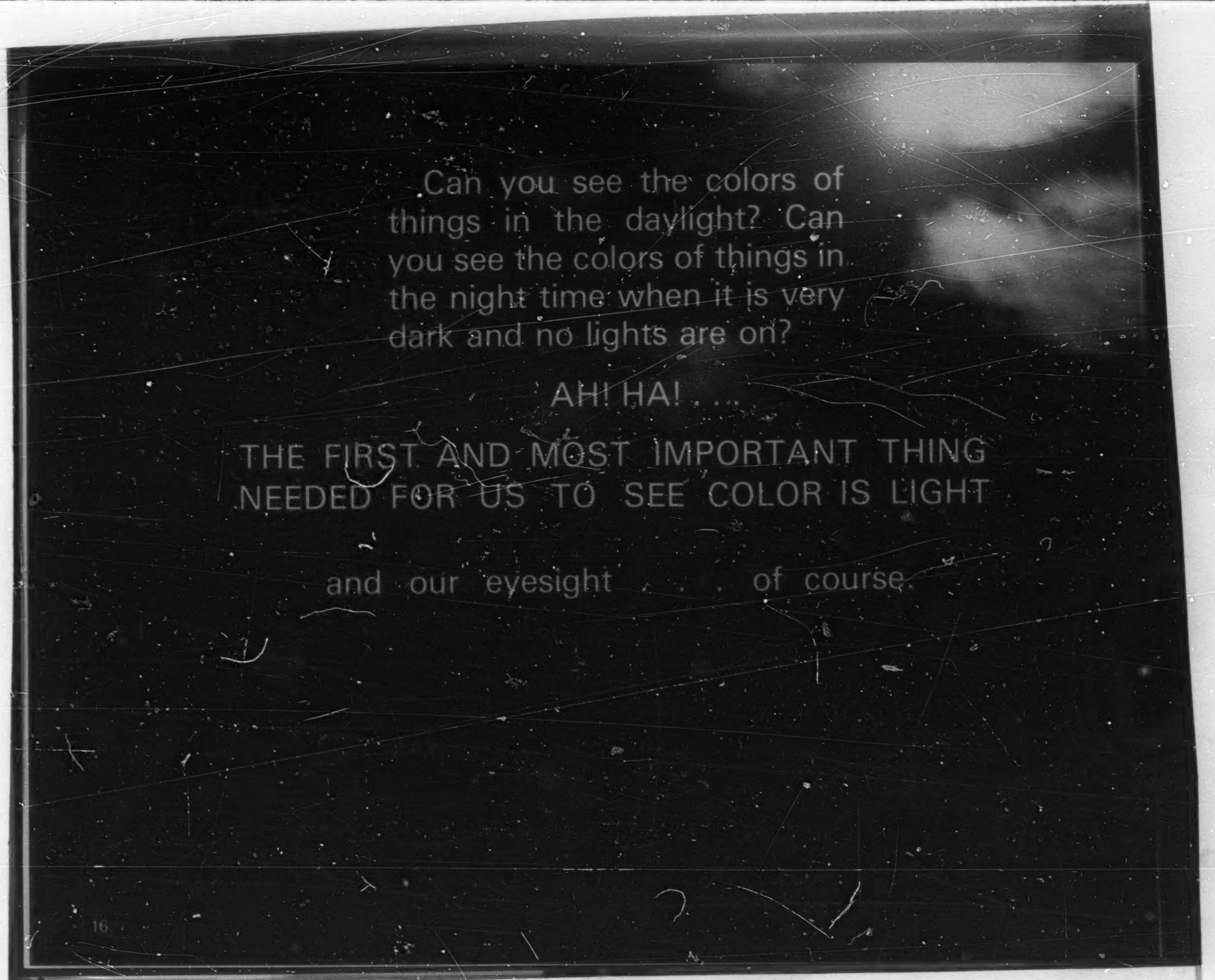
but . . . what is it?

To understand the meaning of the word color is to begin an exciting journey. On this journey we will speak the special language of art and artists. You will learn many new words and ideas. You will also learn more about the art of our people, the Lakota, and how they used color to make beauty.

We might think of our journey as an adventure into a rainbow.

Try to remember as we go along our way. Sometimes it may be difficult to understand but keep trying. OK?

GO



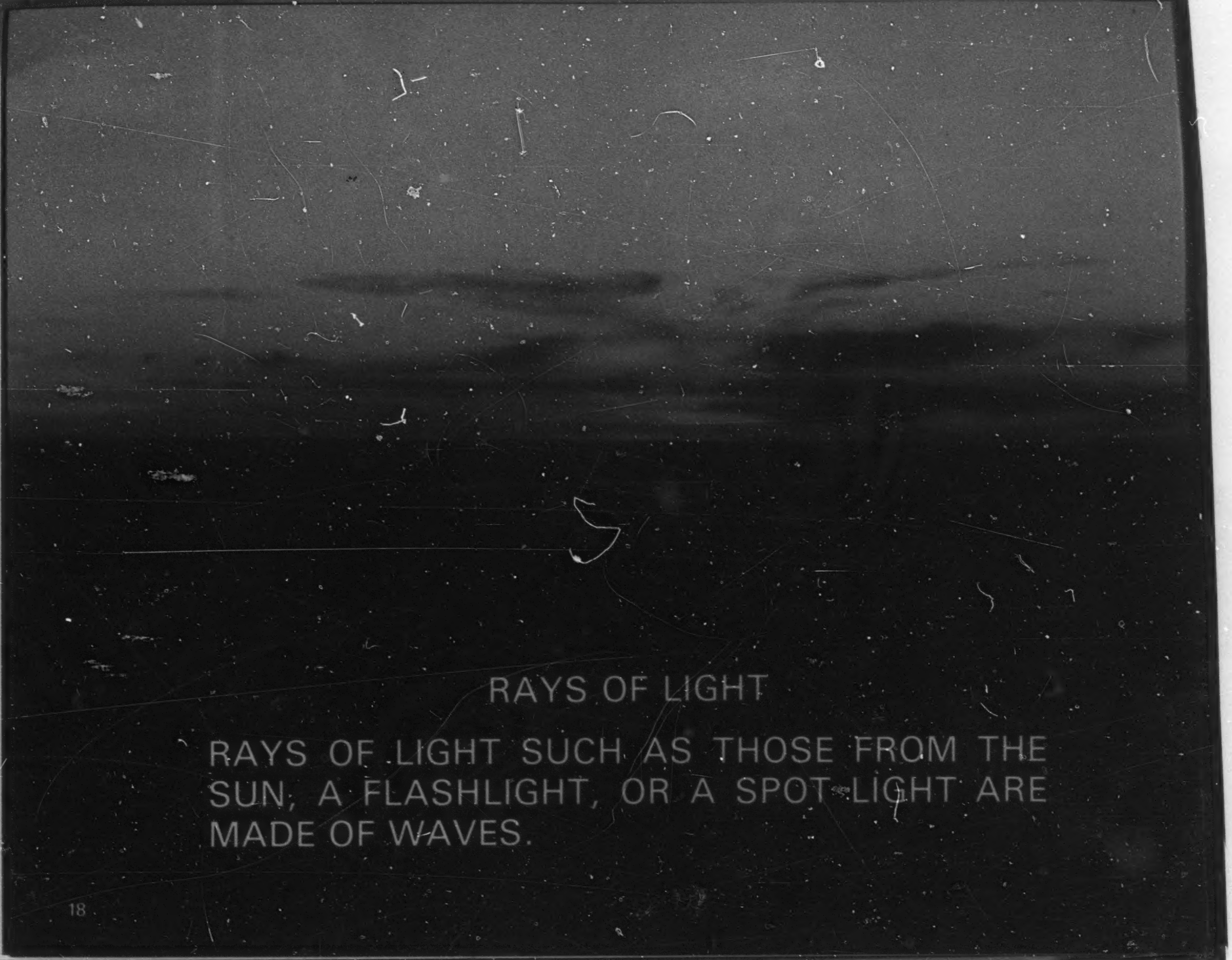
Can you see the colors of things in the daylight? Can you see the colors of things in the night time when it is very dark and no lights are on?

AH! HA! . . .

THE FIRST AND MOST IMPORTANT THING NEEDED FOR US TO SEE COLOR IS LIGHT

and our eyesight . . . of course.

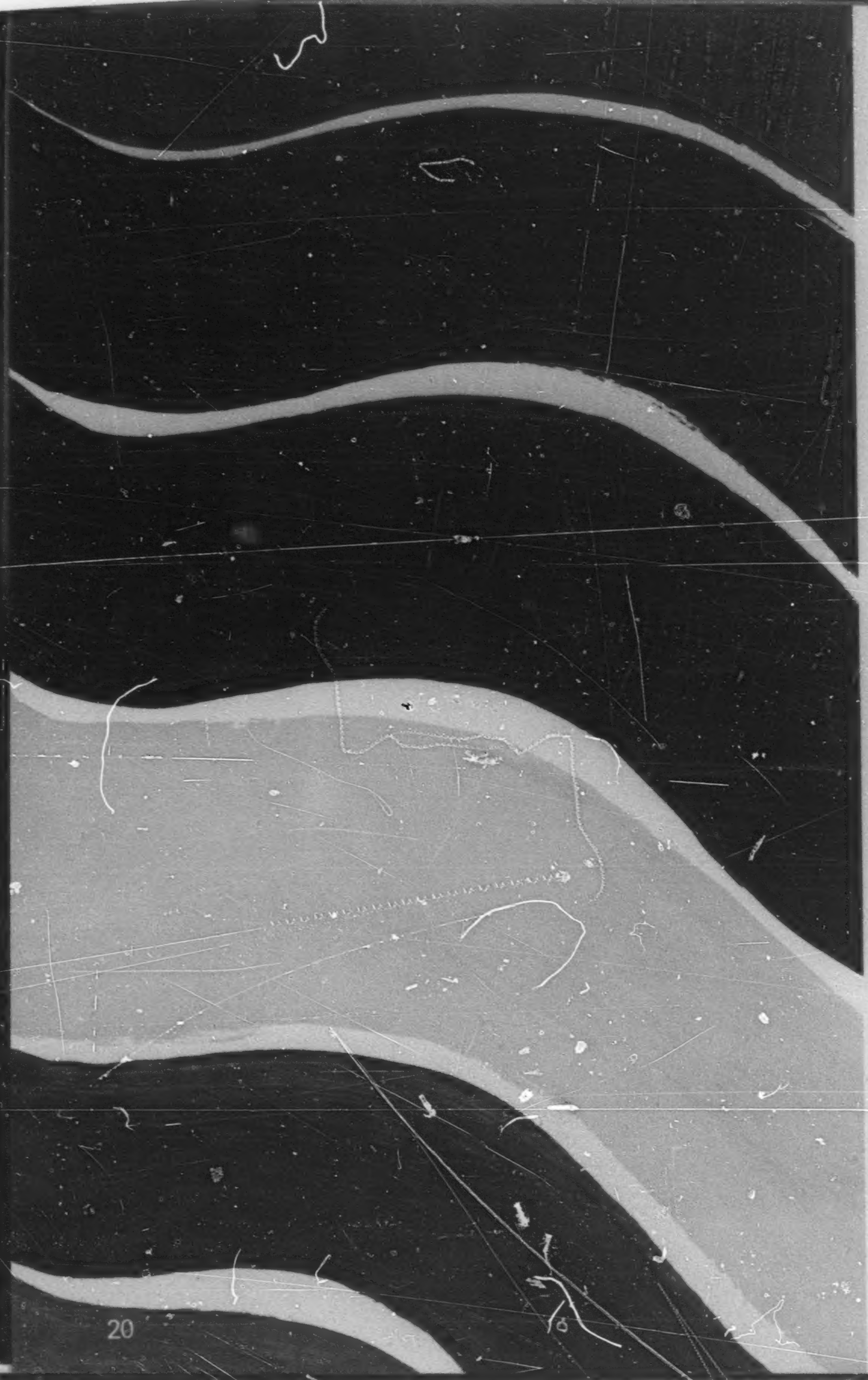
There are many things in the world that we cannot see with the use of our eyes alone. Sometimes we are asked to believe some things even if we cannot see, touch, taste, hear or smell them. Some of the ideas about color are this way, HOWEVER . . . NUMBER 1. We do know that we need **sunlight** or **artificial light** to see the colors of things in our world. We need rays of light.



RAYS OF LIGHT

RAYS OF LIGHT SUCH AS THOSE FROM THE SUN, A FLASHLIGHT, OR A SPOT LIGHT ARE MADE OF WAVES.

19



This is important to know because scientists and artists tell us that **light** is **actually made up of many colors that we cannot see.** These colors in the light are in the form of WAVES!

I know, I know, I know it probably seems silly. But . . . there is a way to show you that light does have colors in it.

You will need the help of your teacher and a very special piece of glass called a **PRISM**

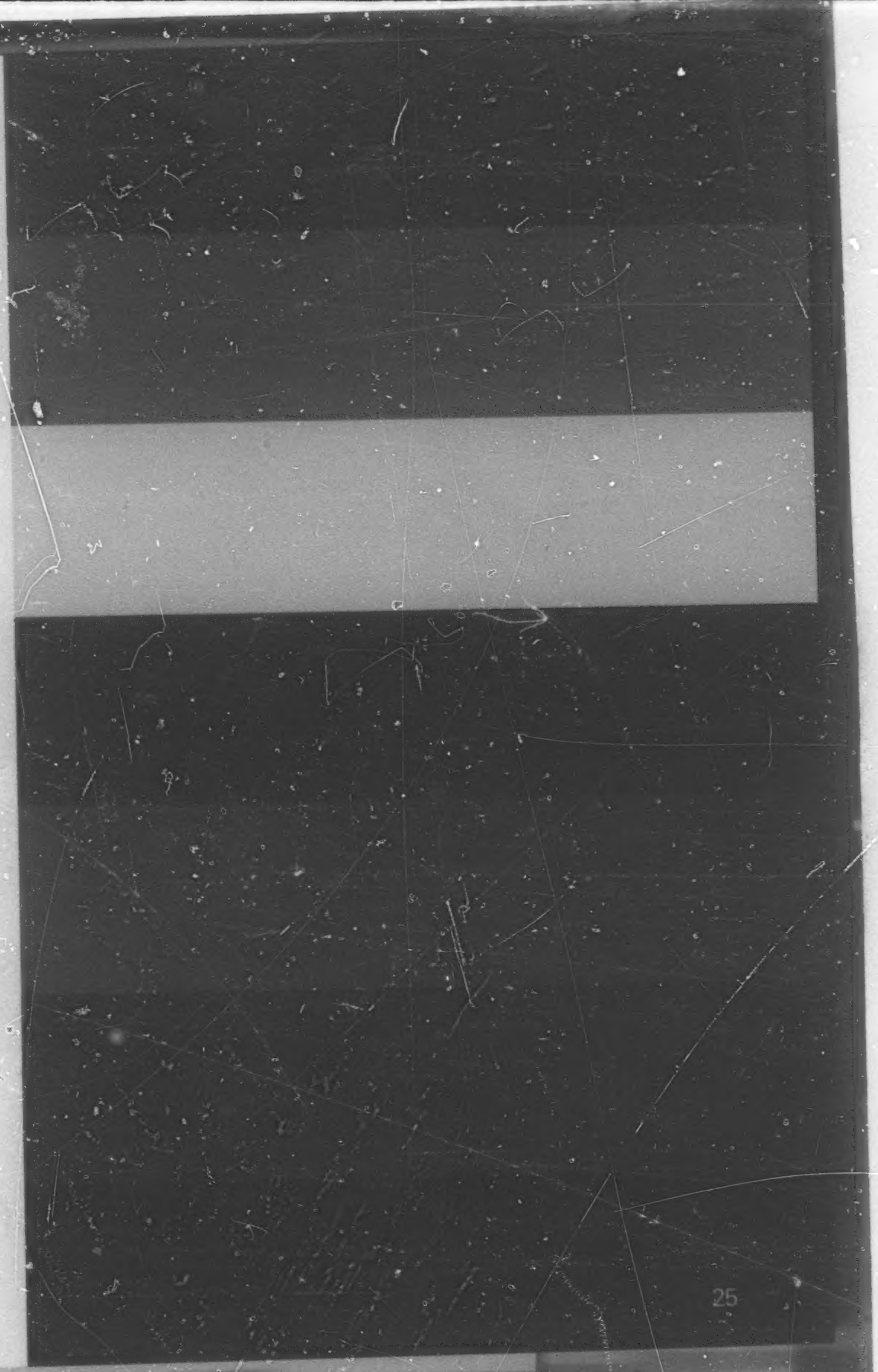
A prism is a triangular shaped piece of glass or crystal that has the ability to break ordinary light into colors that we can see. This is done by changing the direction of the light shining into the prism. It bends the rays.

The rays come out the other side of the prism. If they are reflected on a piece of paper, they are divided into colors. Each color is a different size or shaped wave.

However . . . we do not see the colors as waves. We see them as pure HUES

If your teacher will help you with the prism and some rays of light you will now be able to see in real life how light does contain colors.
NOW WHAT DO YOU THINK OF THAT?

The colors that come out of the prism look like a piece of a rainbow. This arrangement of colors is called a SPECTRUM



Each color in the spectrum is different from the other because of its HUE.

HUE IS THE NAME OF A COLOR

The hue of this is red

The hue of this is blue

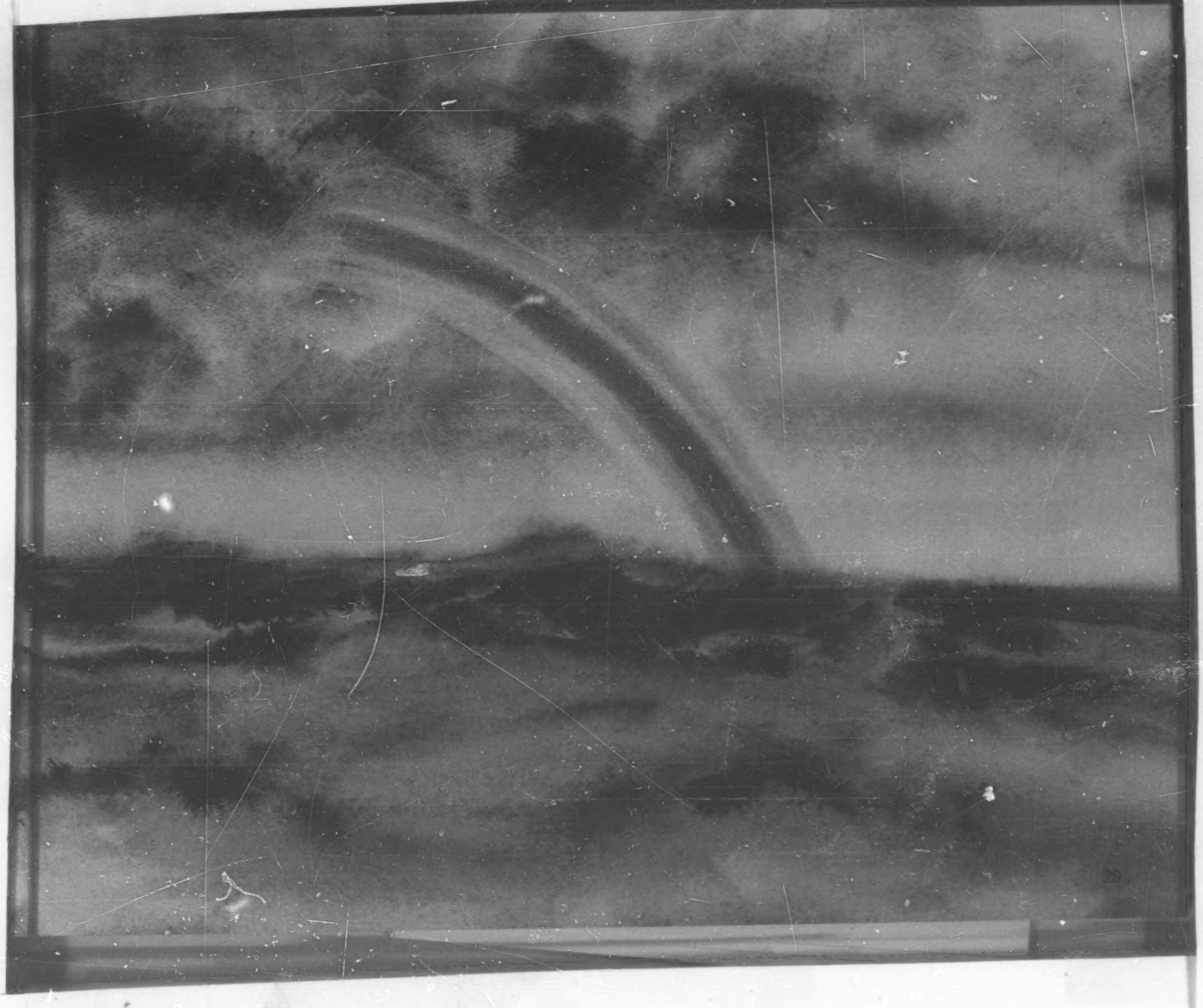
The hue of this is yellow

So . . . let us remember what we have learned so far.

1. We need natural or artificial light to see color
2. Light rays actually contain wave lengths of color that we cannot see
3. With the aid of a prism we can see the colors of a spectrum
4. The name of each color is its hue.

AND GUESS WHAT?

When raindrops are falling together and are a wall of water in the sky, they are like a prism. If the sun shines its rays on the wall of water in the sky, we see a RAINBOW. We see the hues of the spectrum in the sky.


28

Once we know about light we can also know more about color. So . . .

LET'S GO!

Many things in our world that are all around us, including ourselves, have PIGMENTATION.

Pigmentation is a certain substance that will ABSORB some of the color waves of light.

ABSORB MEANS TO SOAK UP LIKE A SPONGE.

Pigmentation will also REFLECT some of the color waves of light.

REFLECT MEANS TO THROW BACK FROM A SURFACE.

A pigment is a substance that will absorb or reflect some of the color waves that are in light.

Anything that has pigmentation contains or has pigment on it. In light this pigment shows on the surface of an object and is called pigmentation

FOR EXAMPLE

Remember . . . rays of light contain all the hues of the spectrum even though we cannot see them. When rays of light fall on a leaf we see the leaf as green. The leaf appears green because it has a certain pigment in it which not only ABSORBS the other hues of the spectrum in light but . . . .

it also REFLECTS or **bounces off** all the green waves. And this is why we can see the green of leaves.

it also REFLECTS or **bounces off** all the green waves. And this is why we can see the green of leaves.

The same thing happens to almost everything with pigmentation EXCEPT things that are WHITE, BLACK or GREY. They are neutrals and ABSORB ALL the color waves and do not REFLECT any of them . . . OR . . . they reflect all the color waves and do not absorb any one of them. As neutrals they have no hue, that we can see.

Many things in the natural world have pigmentation

Pigmentation can also b
man-made

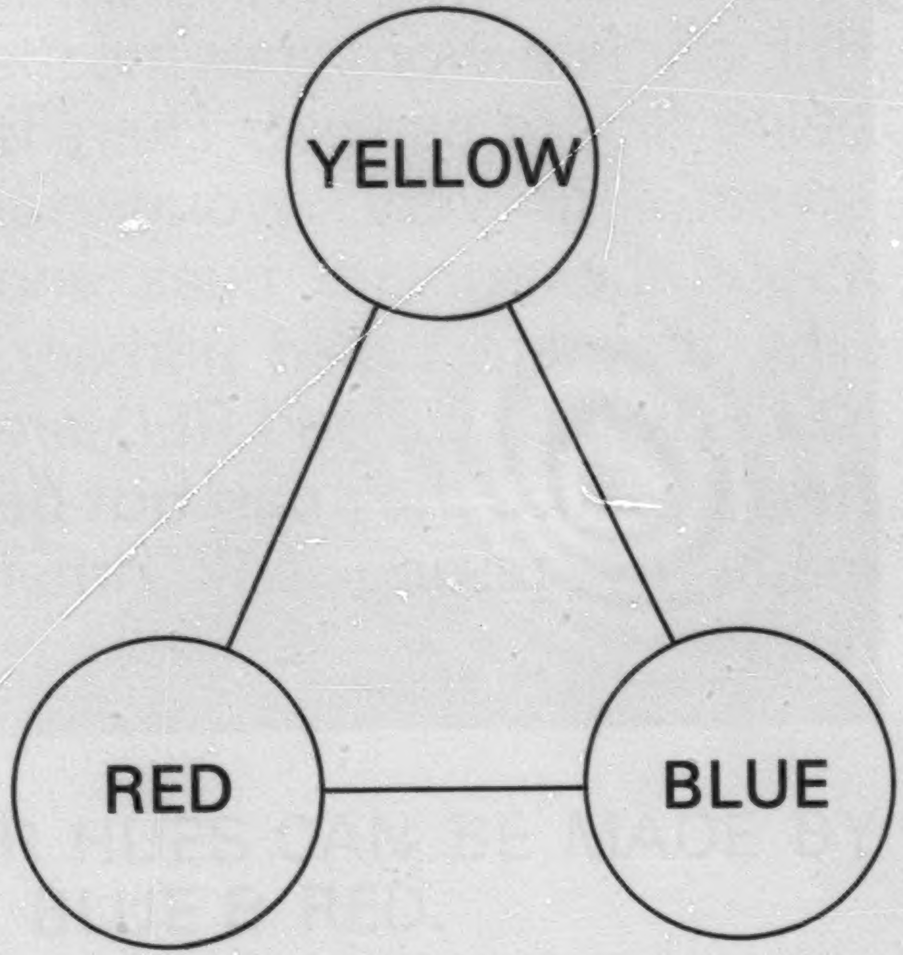
Artists and other people have been making and using pigments of different hues for many many hundreds of years. From these many years of experience people now know many things about color. You too have already begun to learn some things about color. We will now begin to study color the way most students and artists do. Some of what we will study will be about pigments with many different hues.

With an understanding of color you will be able to make art in many different and interesting ways. You will also be able to use the language of color and art to better tell about the things you make. You will also be able to understand your teacher when he or she talks about art. SO . . .

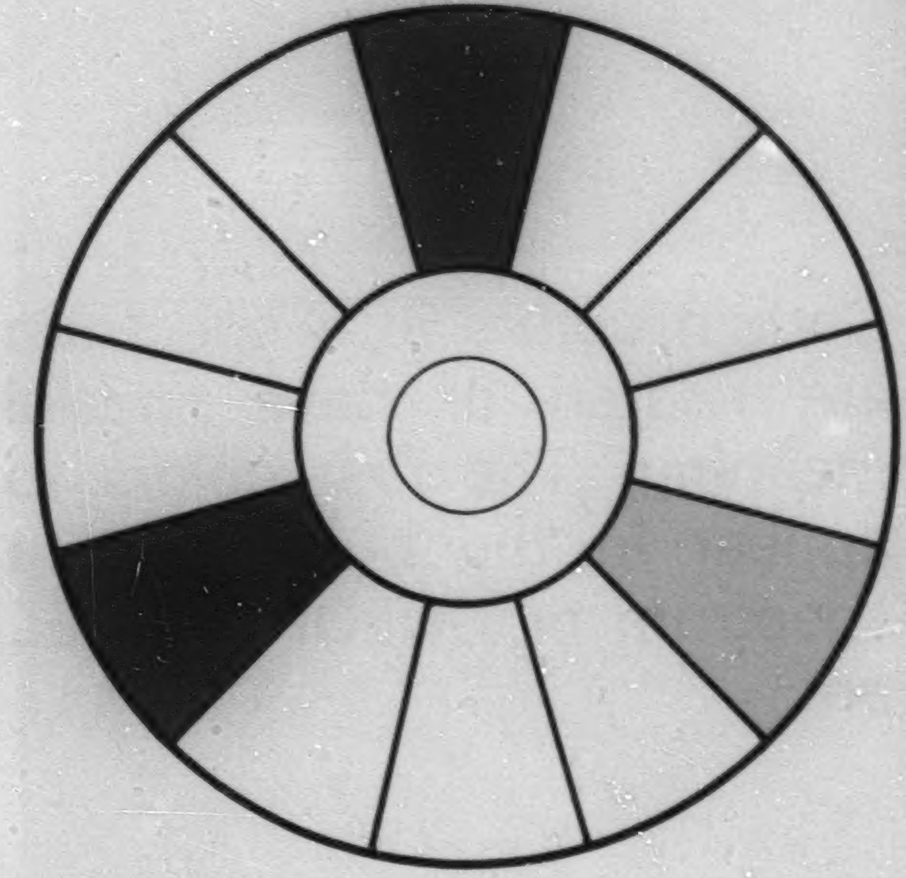
LET'S GO!

DID YOU KNOW THAT HUES ARRANGED IN A CIRCLE BECOME A SPECTRUM JUST LIKE THE SPECTRUM OF A RAINBOW?

Certain colors in a spectrum are related or have special meaning. The first colors to appear in the building of a spectrum or COLOR WHEEL are:



YELLOW, BLUE and RED are called the PRIMARY HUES. Primary is a word that means being first or earliest. There is something very wonderful about the primary hues and why they are called primary. YELLOW, BLUE and RED are **first** because they **can not** be made by mixing any other hues.



HOWEVER . . . ALL OTHER HUES CAN BE MADE BY MIXING YELLOW, BLUE & RED.

What hues were made by blending the primary hues with each other?

●

YELLOW + RED = ●

YELLOW
+
BLUE = ●

Do you know the names of these new hues?

● ●

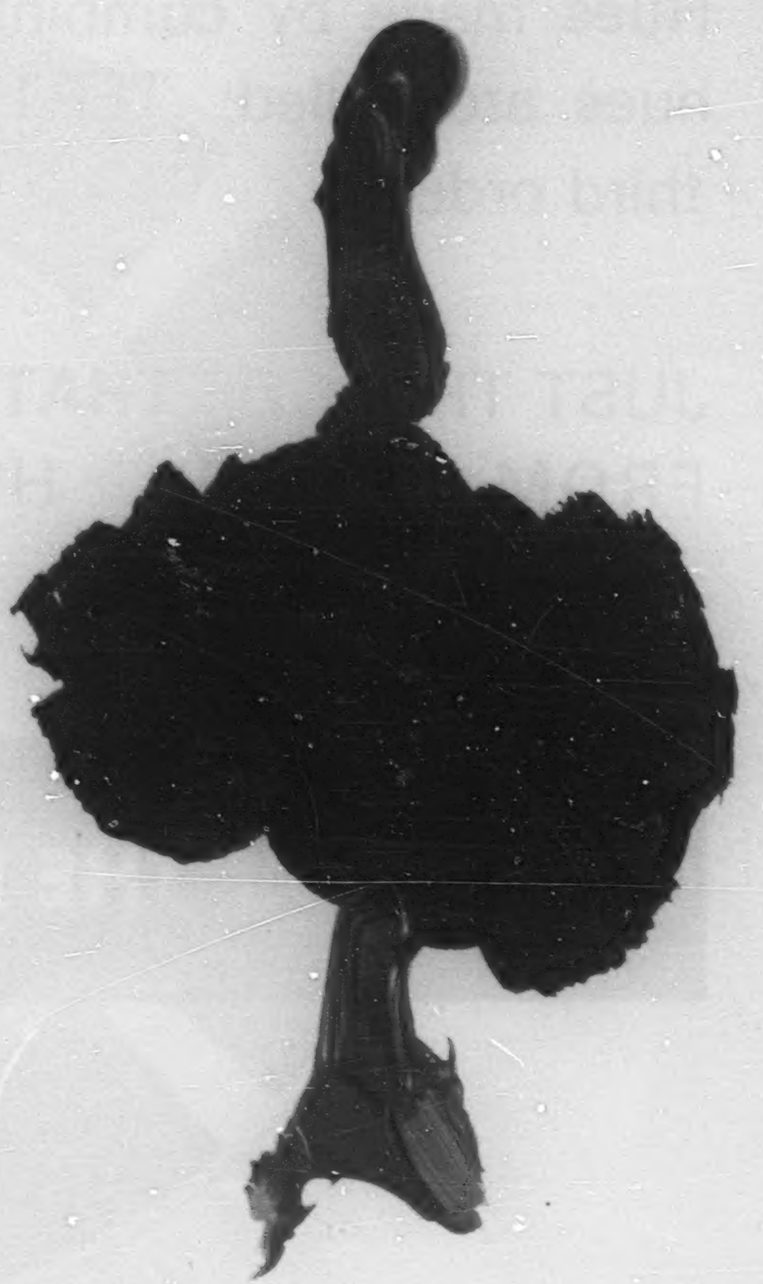
RED + BLUE = ●

These new hues are called SECONDARY HUES

Secondary hues are made by combining the primary hues. Can you see why these may be called **second**ary hues?

What do you suppose might happen if you mixed a secondary hue with a primary hue?

FOR EXAMPLE

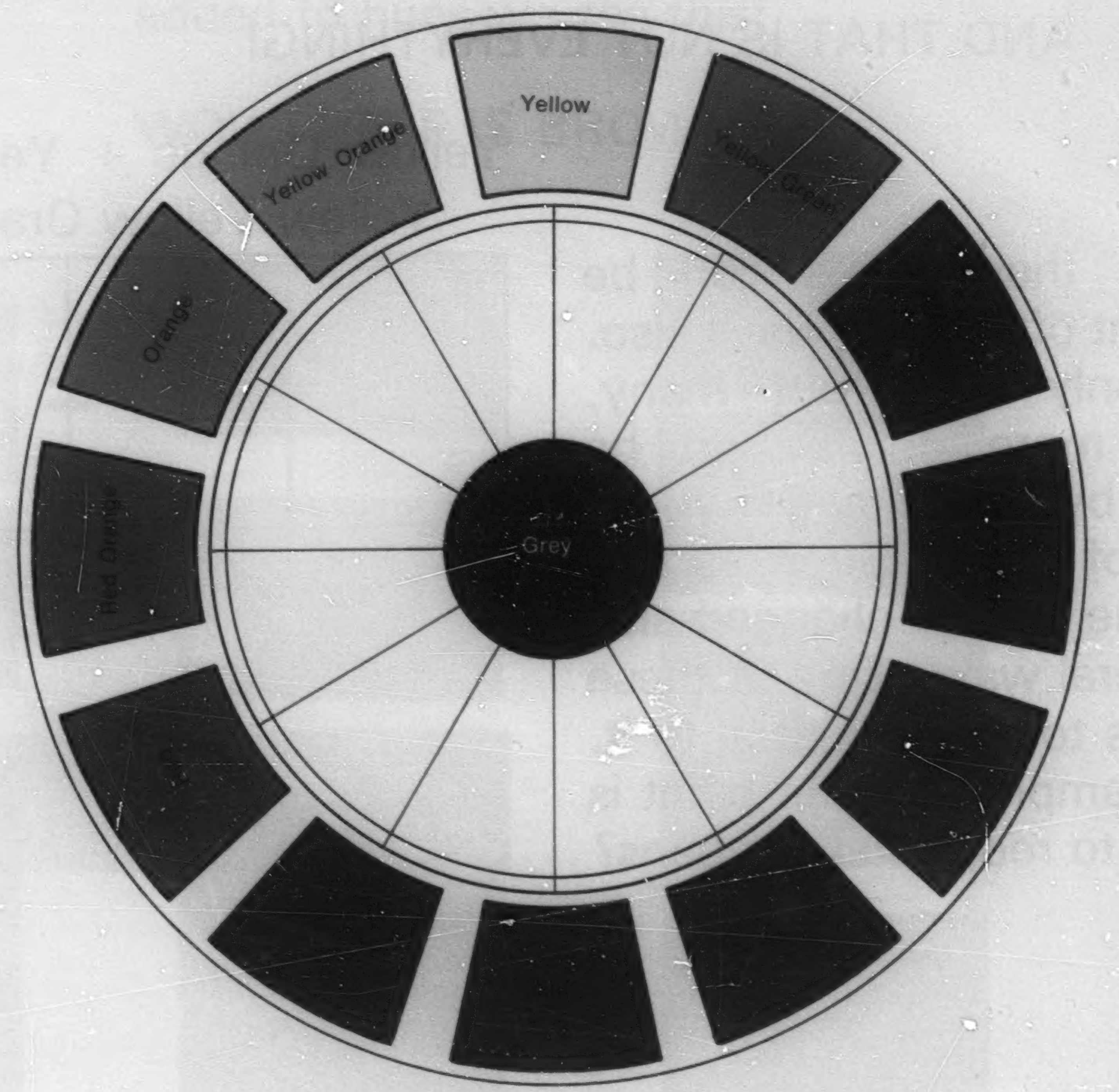


What will these new hues be called?

Hues made by combining the primary with the secondary hues are called: TERTIARY Tertiary means third or of the third order.

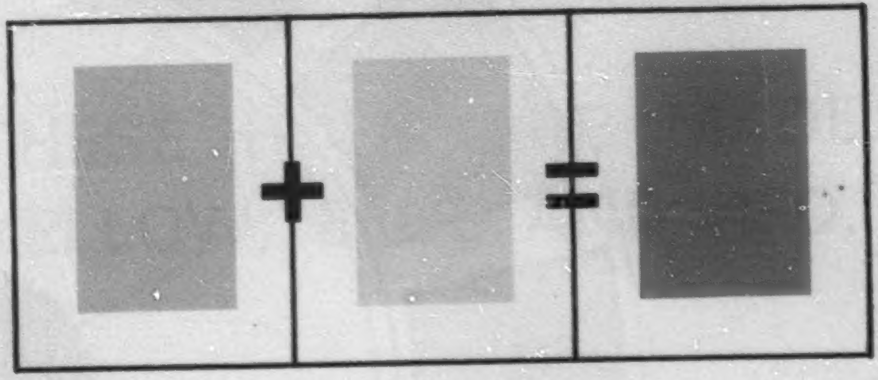
JUST THINK OF THAT! ALL THESE HUES ARE MADE FROM THREE HUES: YELLOW, BLUE AND RED.

HERE ARE THE NAMES OF THESE HUES

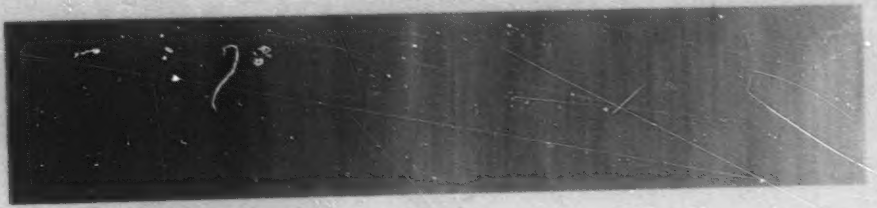

Yellow
Yellow Orange
Yellow Green
Orange
Red Orange
Grey

AND THAT IS NOT EVERYTHING!

Yellow Orange + Yellow =
Yellow Yellow Orange

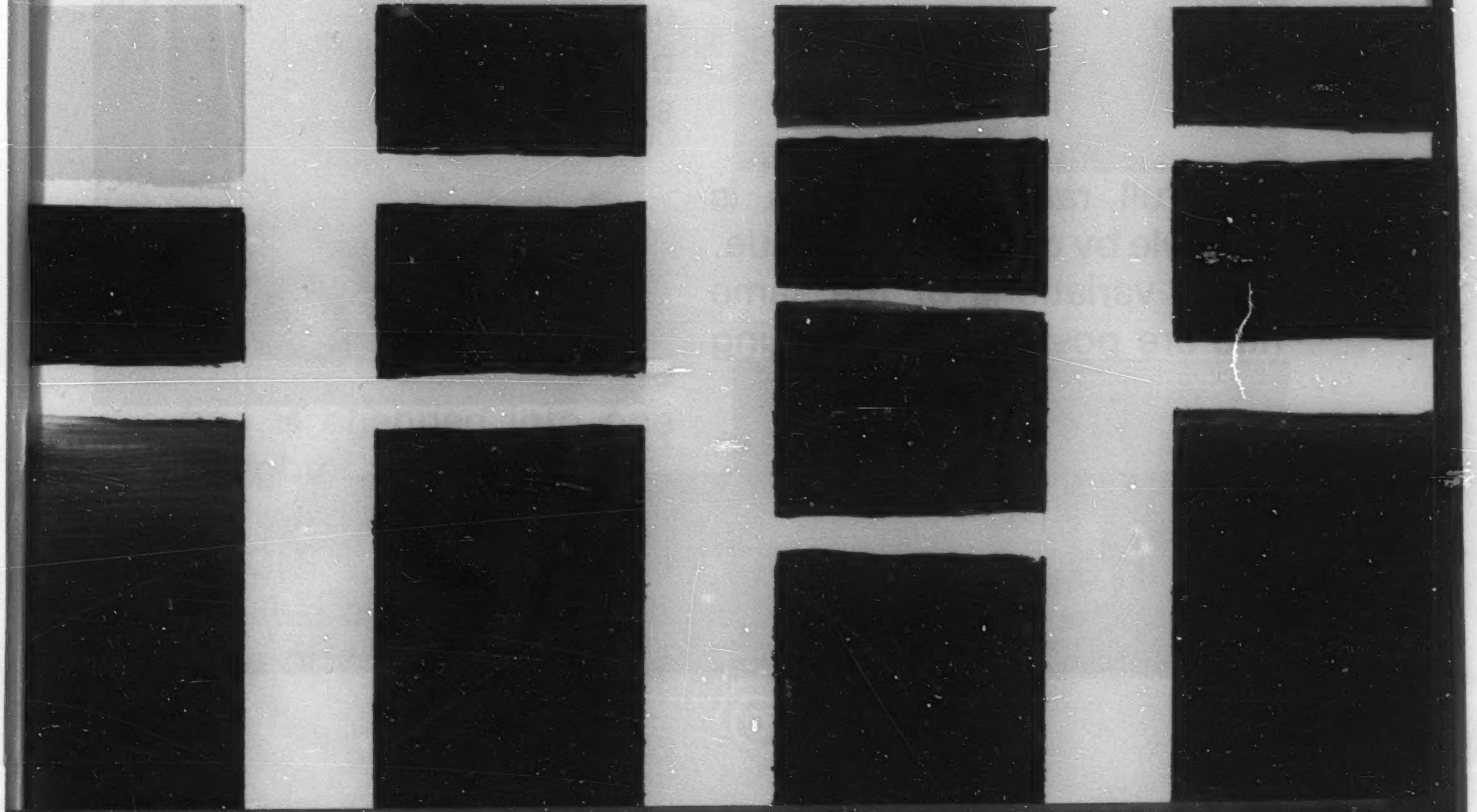


All of these hues can be thought of in other ways also. Not only that, but many, many more colors can be made by combining two or more of these. Such as any one hue can be changed also in several ways. One of these ways is to add a neutral to it. For example, if white paint is added to red, what happens?



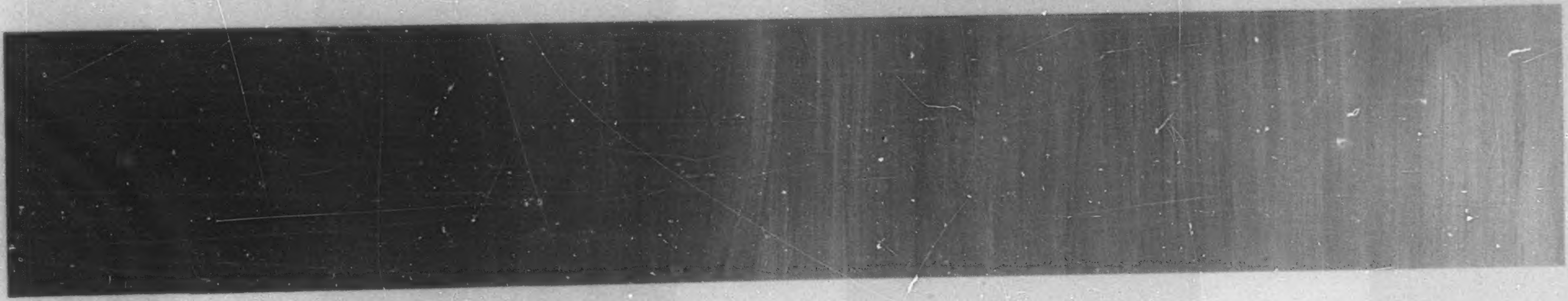
OR . . . if the neutral, black is added to hues we see this:

WOW! HERE IS BROWN



A word that describes the lightness or darkness of a hue is called VALUE. The value of a hue can be changed by adding black or white.

A full range of values is possible by changing one hue. Many variations of the same hue are possible by changing the value.



When black is added to a hue the hue is changed into one that is darker.
This is called SHADE.
Many SHADES of the same hue are possible by adding certain amounts of black to a hue.

When white is added to a hue the hue is changed into one that is lighter.
This is called a TONE.
Many TONES of the same hue are possible by adding certain amounts of white to a hue.

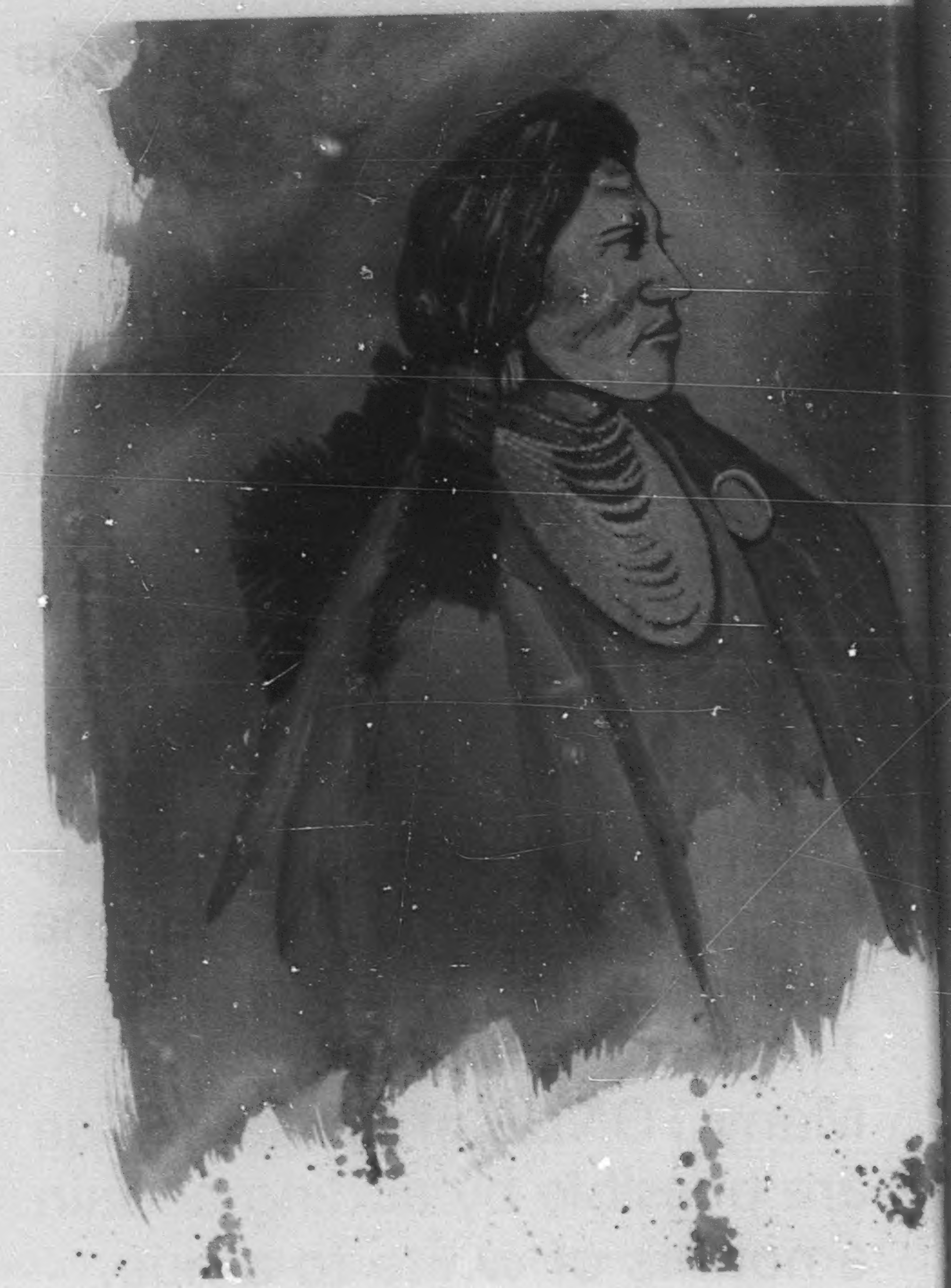
DID YOU KNOW

THAT ONE HUE IN ALL ITS VALUES CAN BE USED TO MAKE ART

A word used to describe the color of such an art work is: MONOCHROMATIC

Mono means **one**
Chroma means **color**

A monochromatic artwork is made up of one color and all its shades and tones.



THINGS TO REMEMBER...

You have learned several things about color so far. Let us review a few things before we go any further.

1. You have learned that hues can be changed by mixing two or more together. When this is done, a new or different hue is created.
2. You have learned that hues can be changed by adding neutrals to them. When this is done, shades and tones of the same hue are created.
3. You have learned the names of hues and their places on the spectrum or artists' color wheel.
4. Do you remember the meaning of Primary, Secondary and Tertiary?
5. What does a prism allow us to see?
6. What do the words, absorb and reflect have to do with color waves and light rays?
7. What is Hue?

You have learned much, but
that is not all SO . . . LET'S

GO

HUES CAN BE BRIGHT

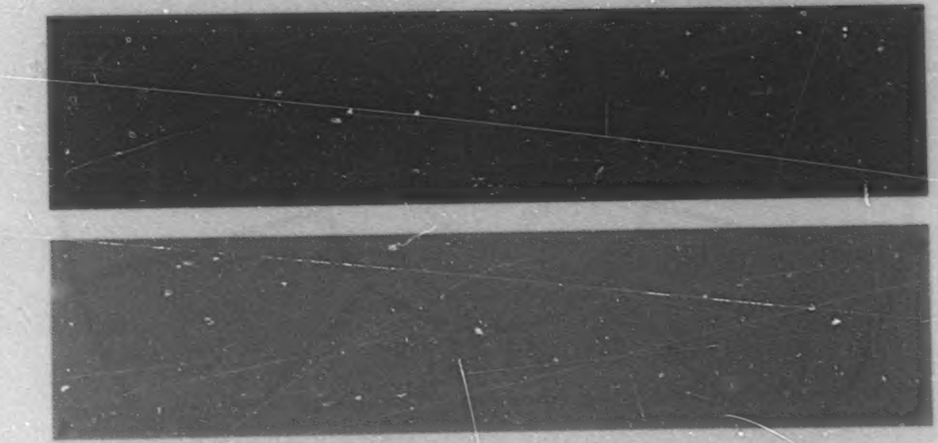
OR HUES CAN BE DULL

INTENSITY

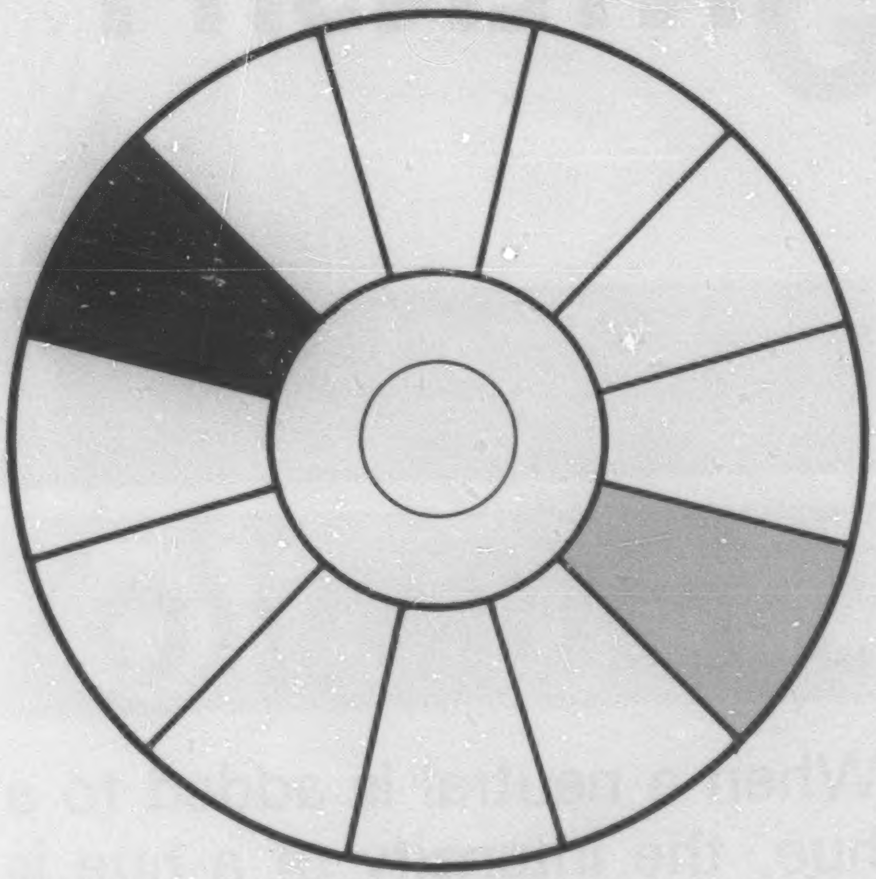
INTENSITY is a word that describes the brightness or dullness of a hue. Usually hues as they appear on the color wheel are as bright as they can be. Hues that are as bright as they can be are said

to be at: FULL INTENSITY.

Hues that are as dull as they can be are at:
LOW INTENSITY



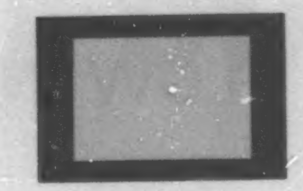
When a neutral is added to a hue, the intensity of a hue is lowered. There are also other ways to change the intensity of a hue.



Hues that are opposite each other on the color wheel are called:

COMPLEMENTARY
HUES

Complementary hues, at full intensity beside or on top of each other.



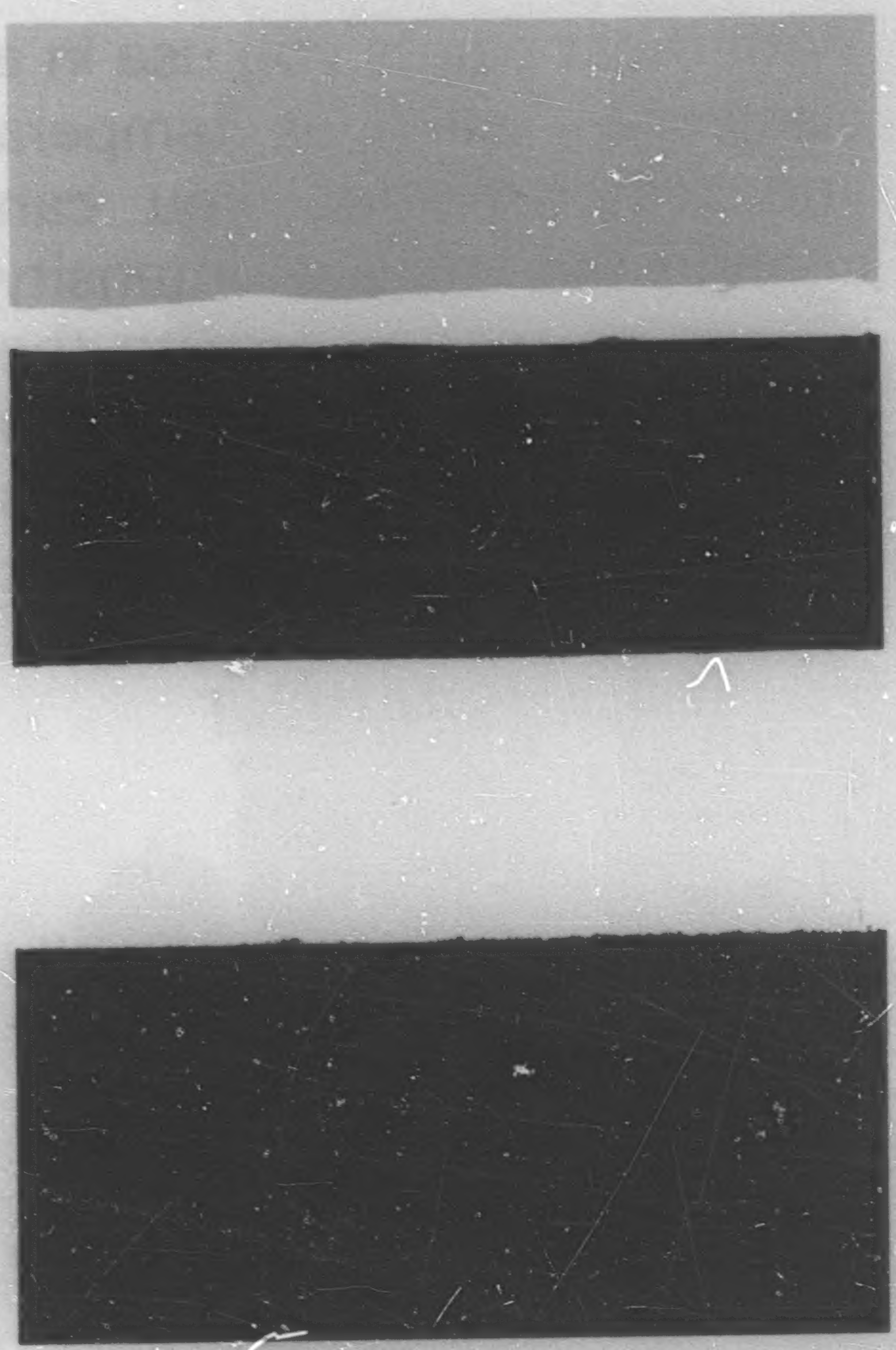
Will cause each other to appear brighter.

DID YOU KNOW

If a hue is added to its complement little by little, the brightness or intensity of the complement will be lowered.

If enough of complementary hues are added to each other a neutral grey will result. Hues that have been neutralized in this way are said to be at their lowest intensity or dullness.

This is another way to change a hue.
How about that!

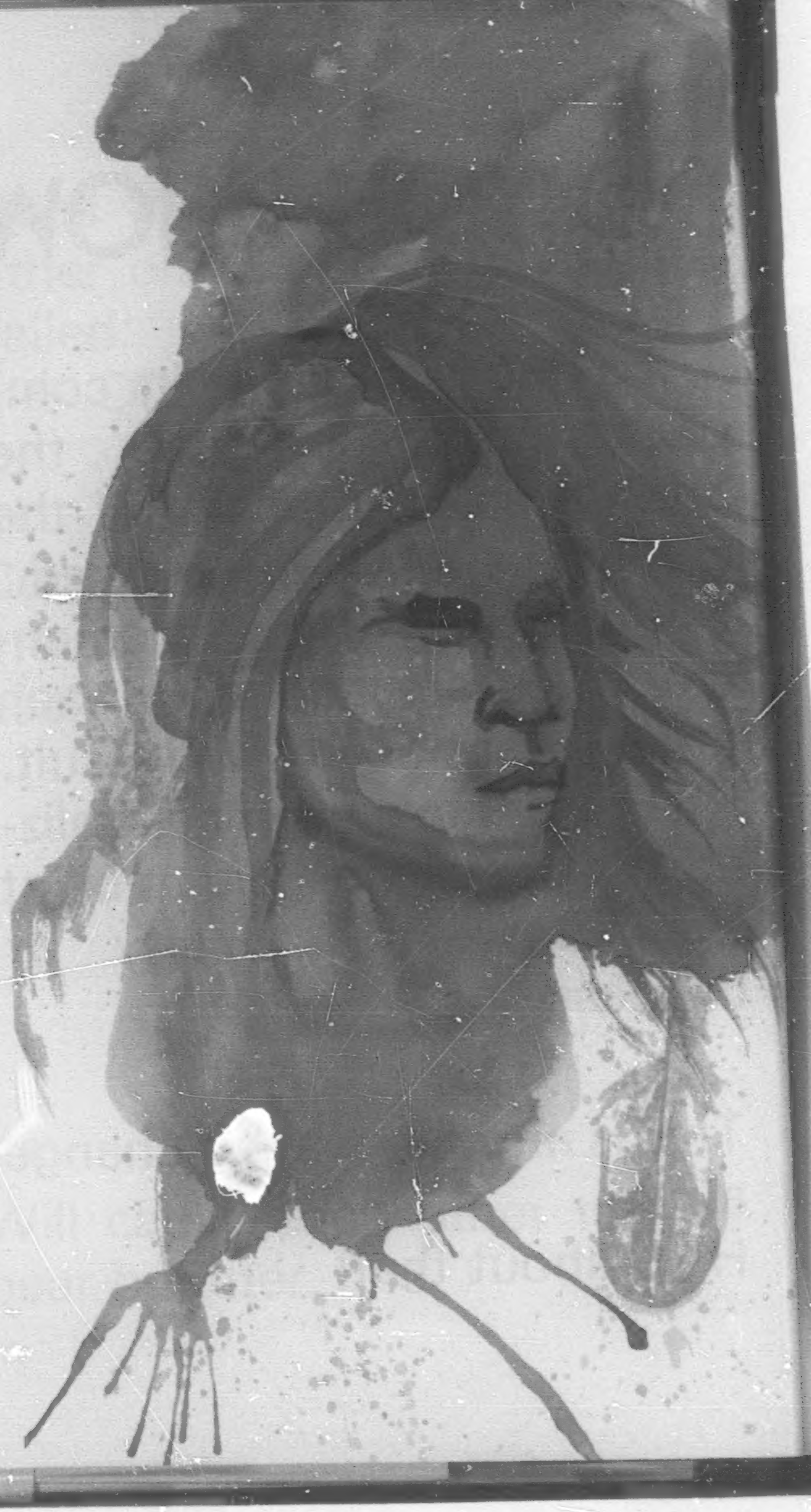


With most paints you use in a classroom, such as tempera and water colors, you can change the value or intensity by adding more water to the paint and causing the paint to become thinner. When this is done it is said that the paint becomes:

TRANSPARENT

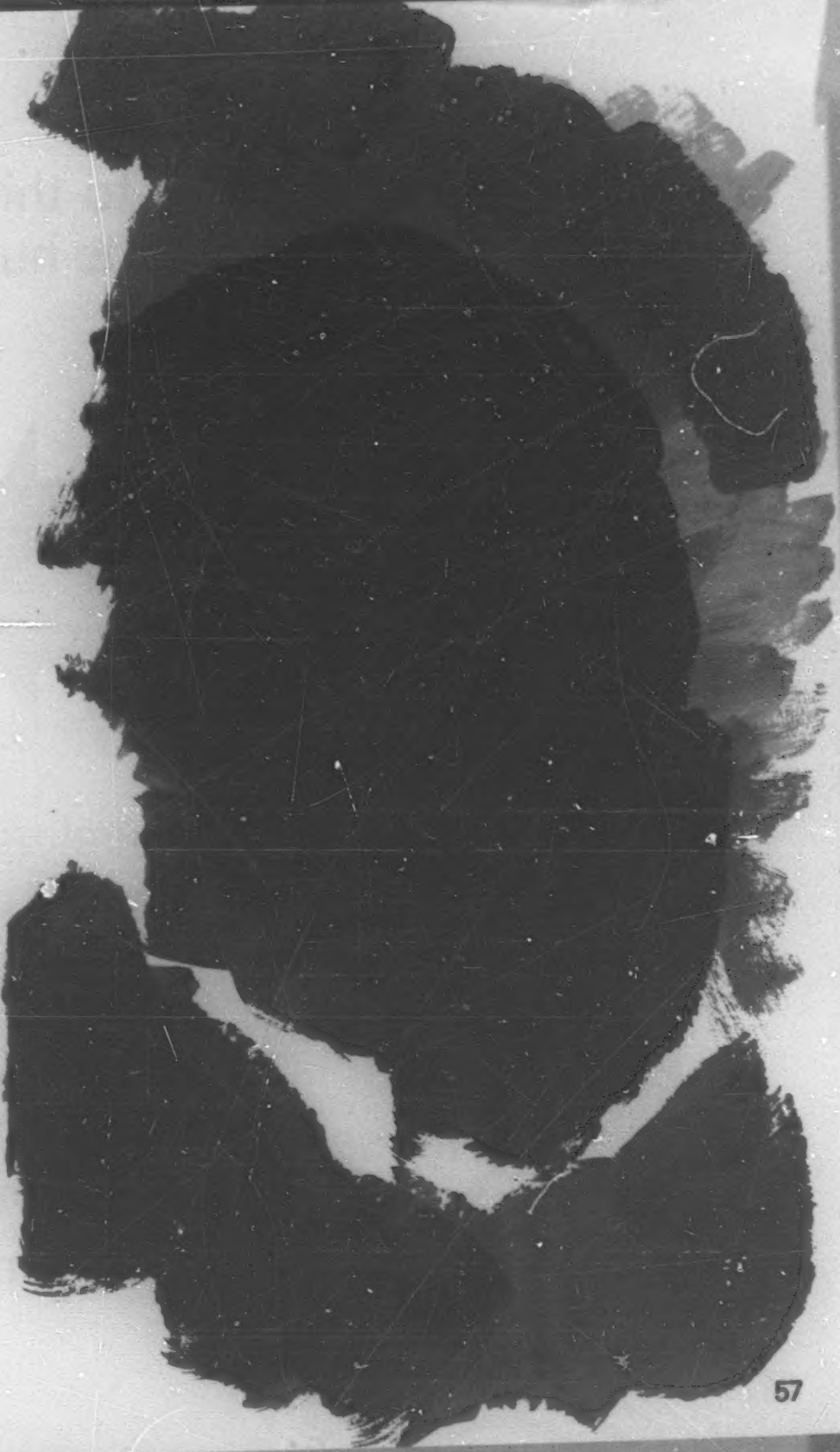
This means one can actually see the background of paper or canvas through the paint.

This is another way to change a hue.



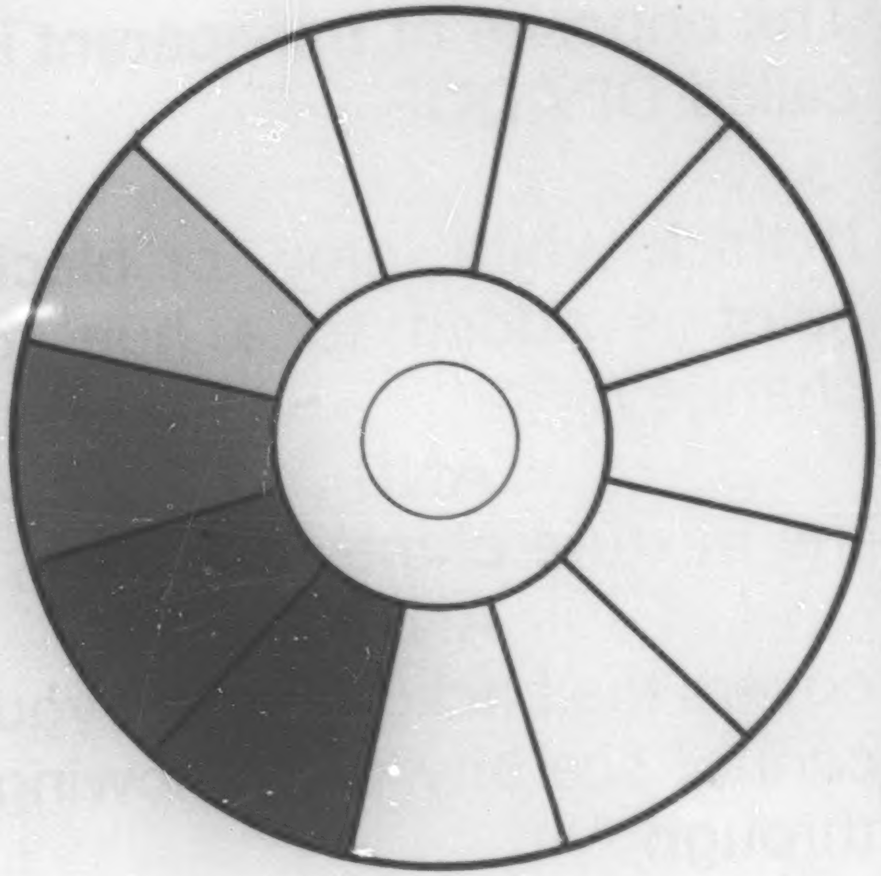
The opposite of transparent is called OPAQUE

If thick white, grey, or black paint is added to a hue to change it,
AND
the mixture comes out thick,
AND
covers the background so you cannot see any of it showing through,
THEN
it is said that the paint is:
OPAQUE



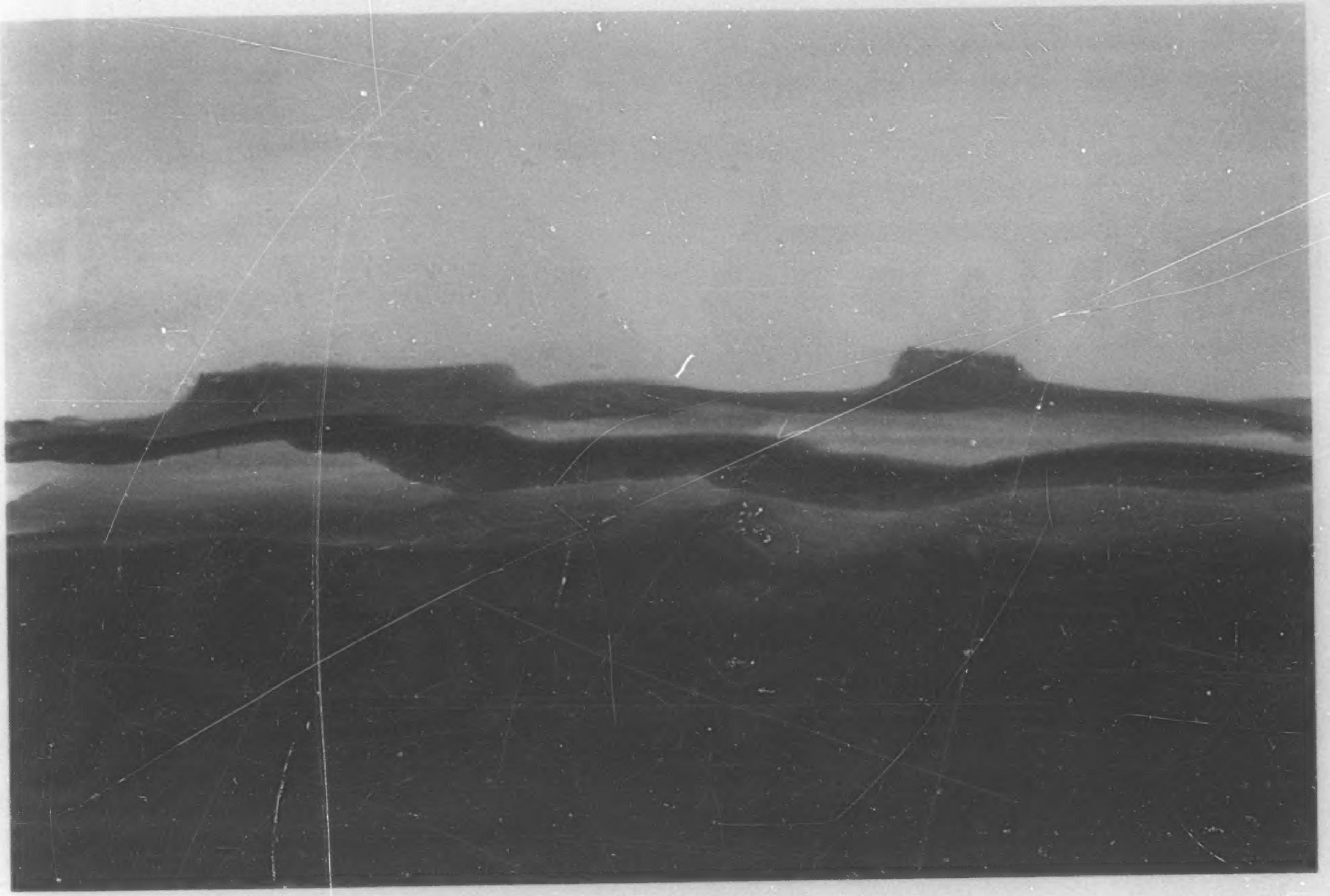
There are other ways to think about colors also. All the hues on

THIS

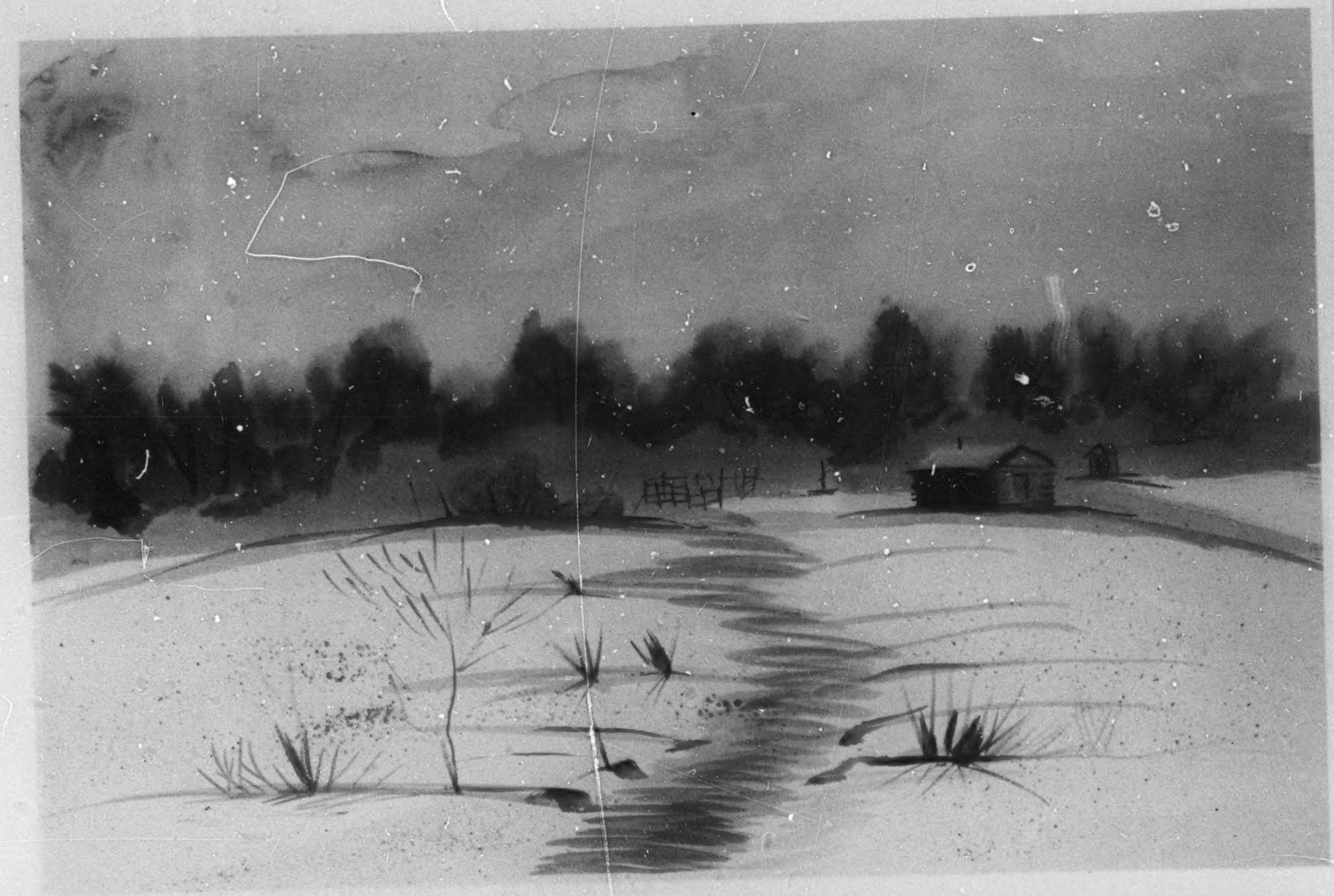


side of the color wheel are called WARM. Now why do you suppose they are called warm?

Think of those things that are warm that would be related to these hues.

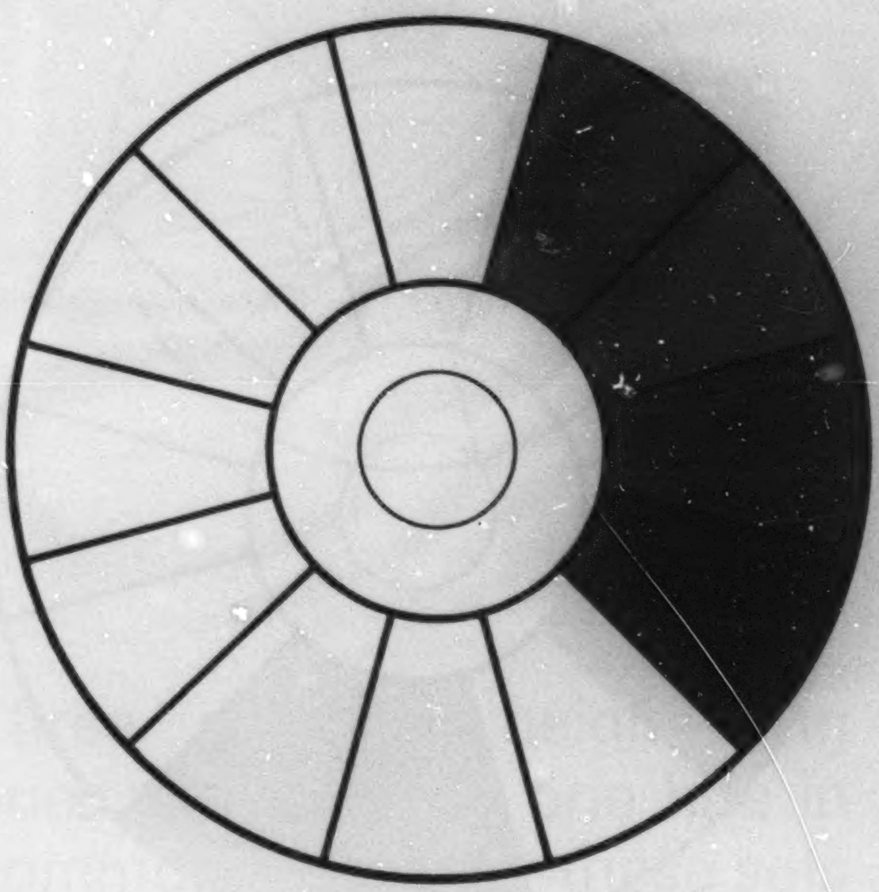


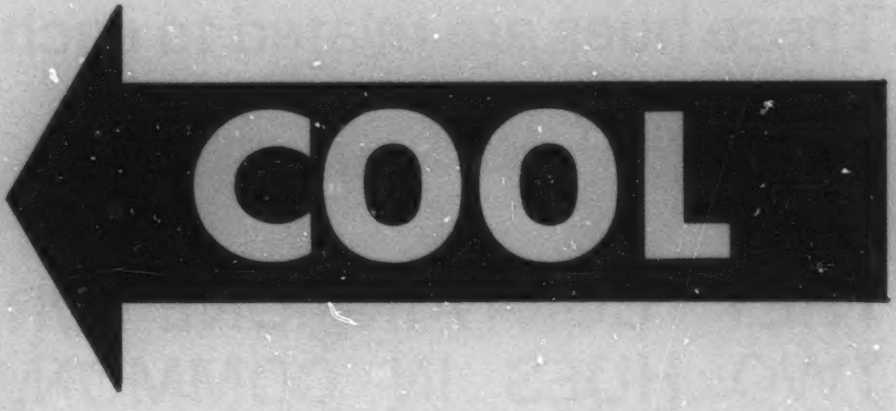
Some artworks done all in warm hues are very beautiful.



Some artworks done all in cool hues are very beautiful.

All the hues on this side of the color wheel are said to be





Now why do you suppose they are called cool?

Think of those things that are cool that would be related to these hues.

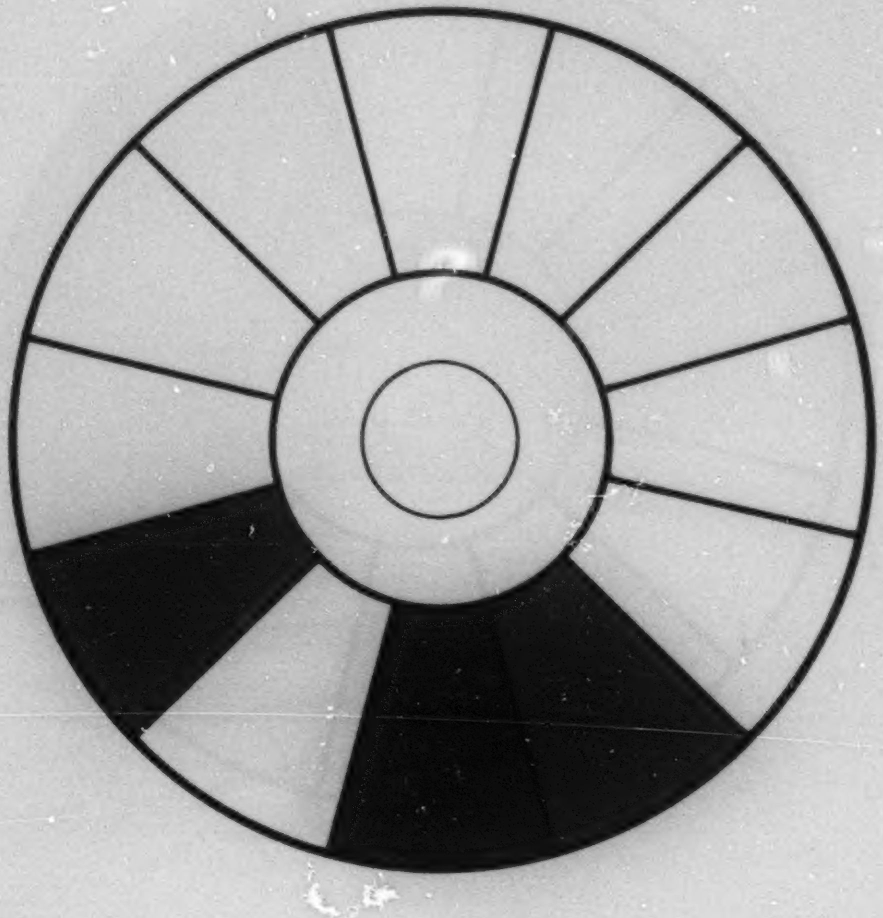
Hues that are next to each other on the color wheel can be thought of as relatives. These hues are related to each other in this way:

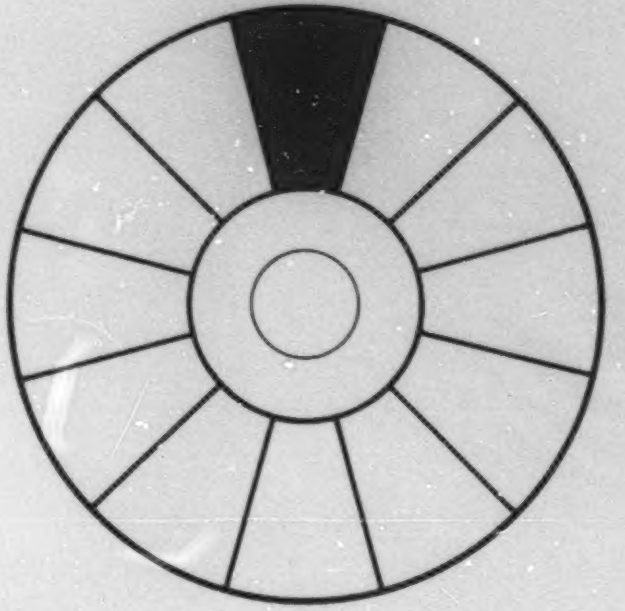
THEY CONTAIN ONE OR TWO HUES IN COMMON. FOR EXAMPLE:

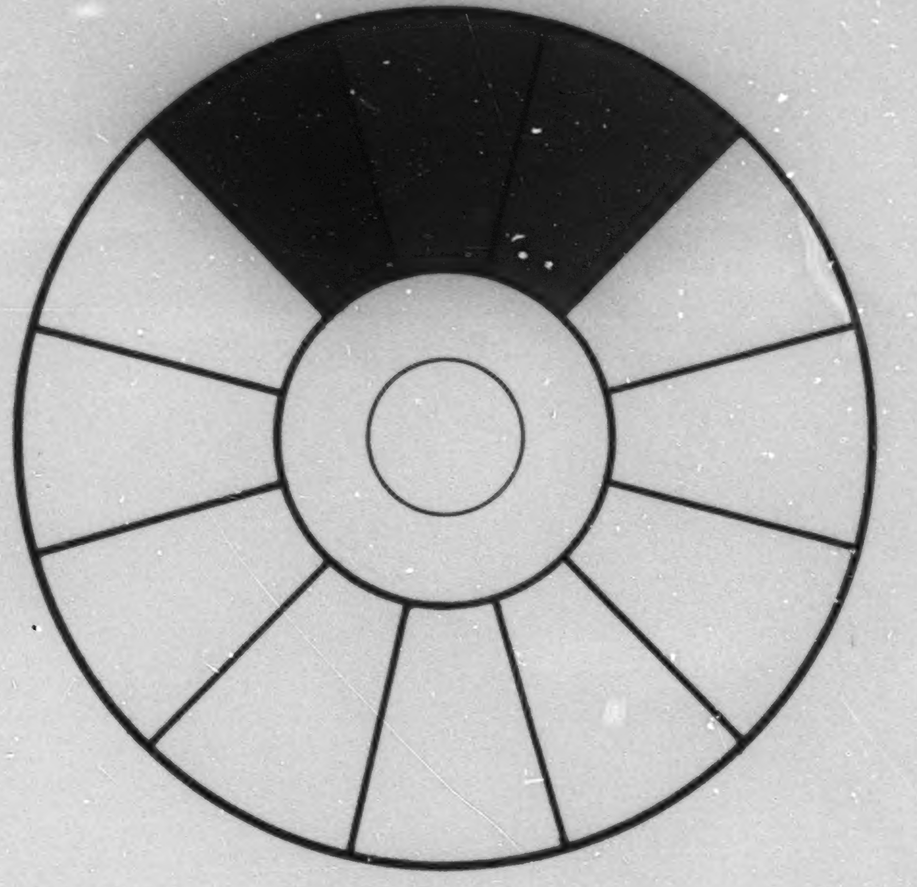
Remember what hues are mixed to get green?

OK . . .

Think about it and figure out which hue green, yellow green and blue have in common.



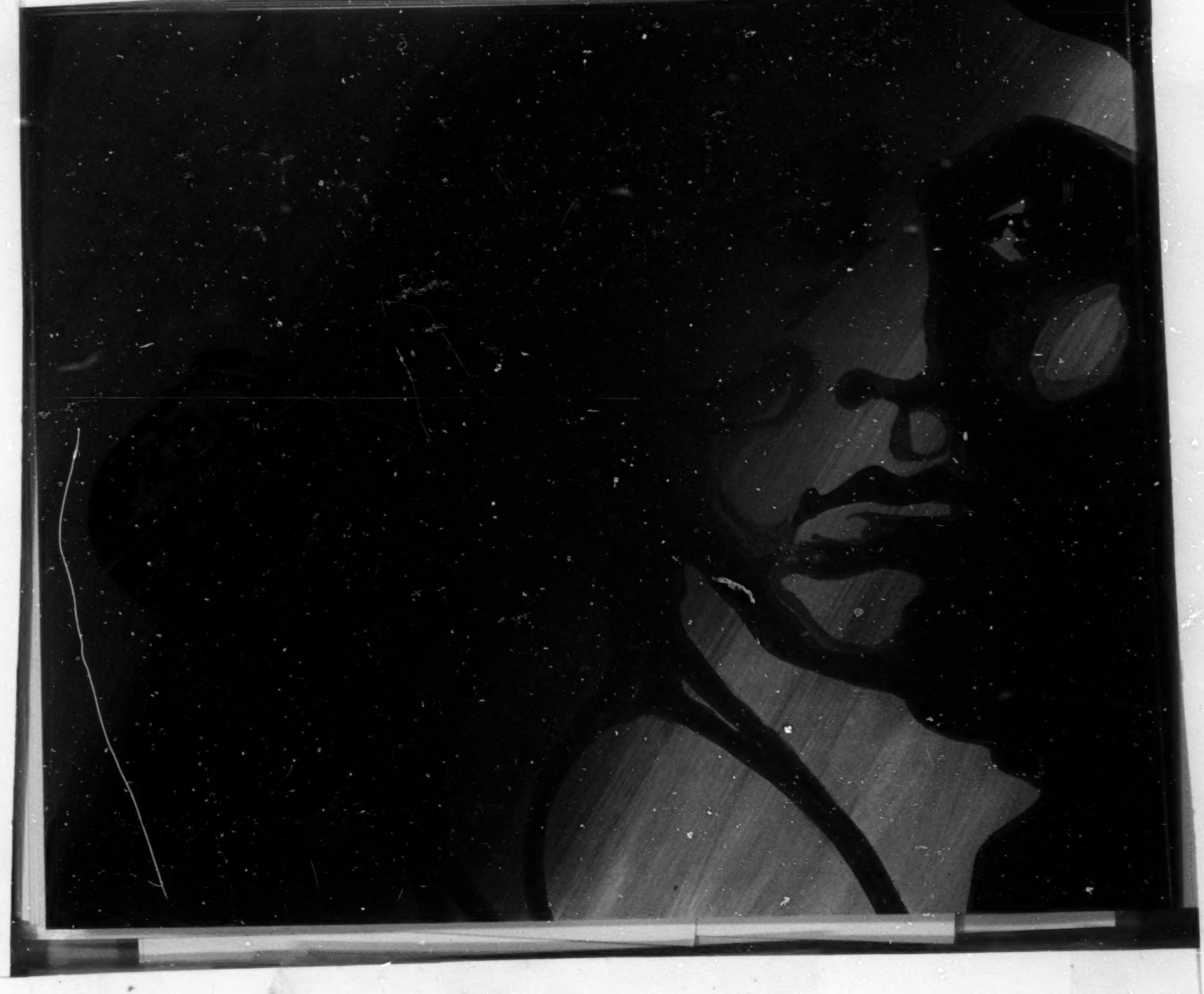




Three or four neighboring hues always have one hue in common. Together these sets of related hues are called:

ANALOGOUS

Point out some analogous hues.



An artwork done in analagous colors with variations in tones, shades and intensities is often a very pleasing way to make art.

There are many ways to use hues together. Now that you know some things about color you ought to be able to try out many combinations. Here are a few more combinations to try out. Remember, hues in different combinations can also have their values and intensities changed. They do not have to be full intensity combinations.

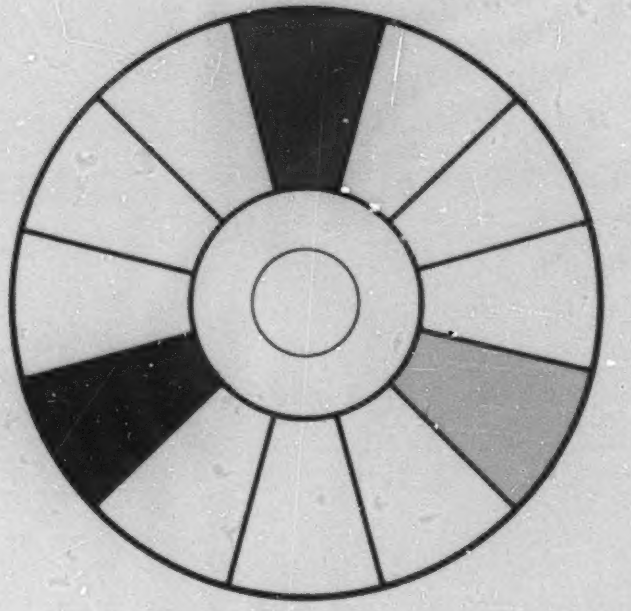
Another name for a combination is a:

SCHEME

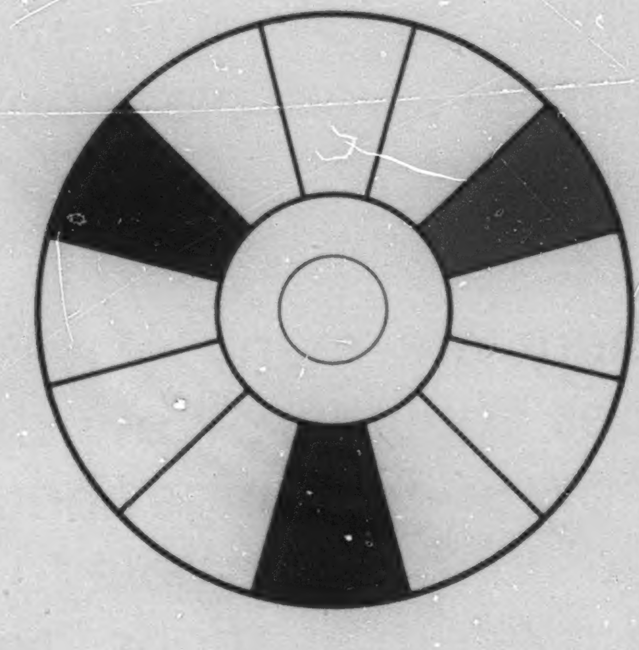
A scheme is a design or combination of parts.

A COLOR
SCHEME is
the way one, two, three, or more hues are used together in an artwork.

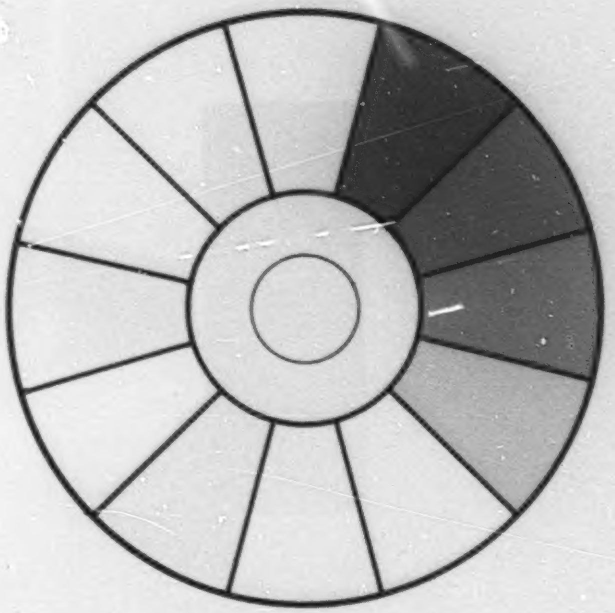
Here are some examples.



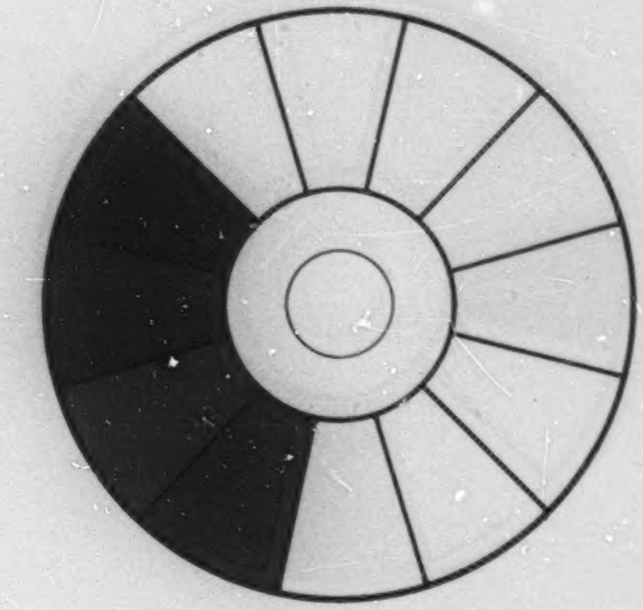
Primary Color Scheme



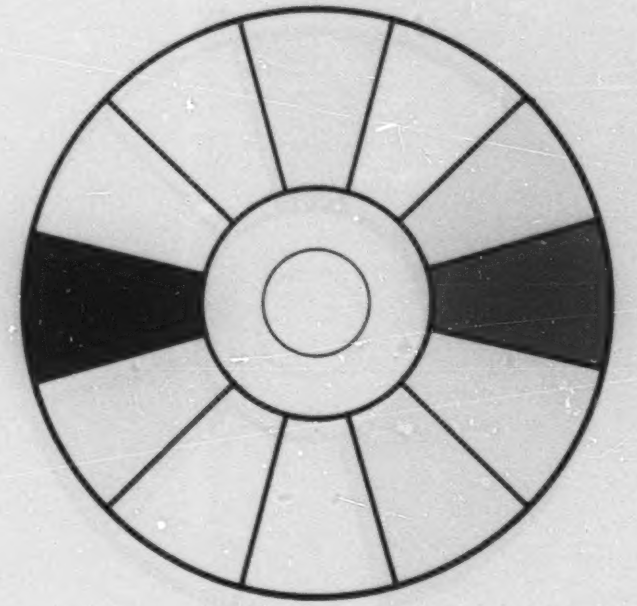
Secondary Color Scheme



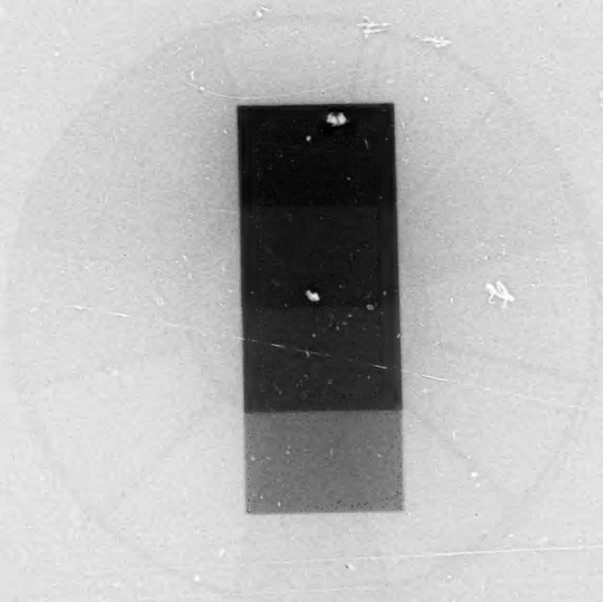
Warm Color Scheme



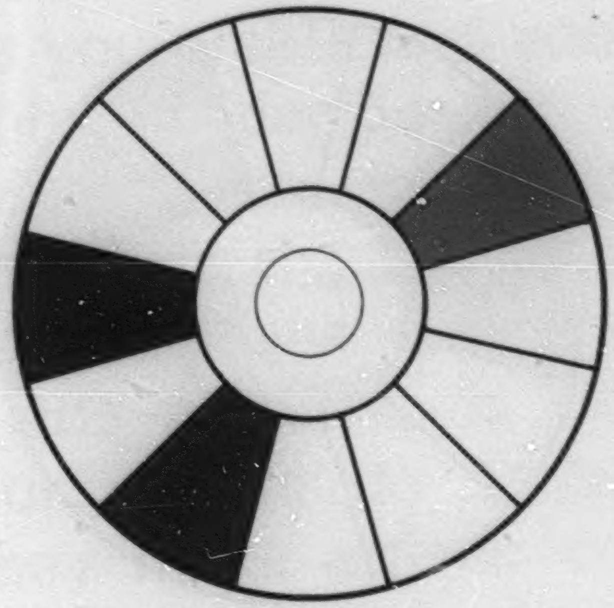
Cool Color Scheme



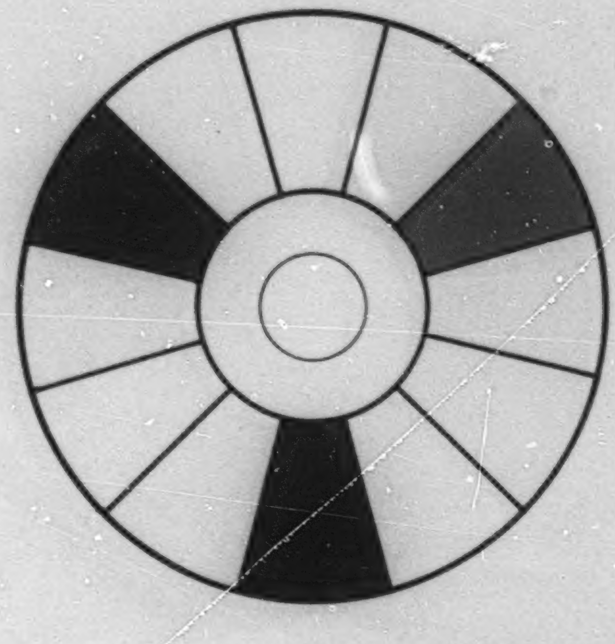
Complementary Color Scheme



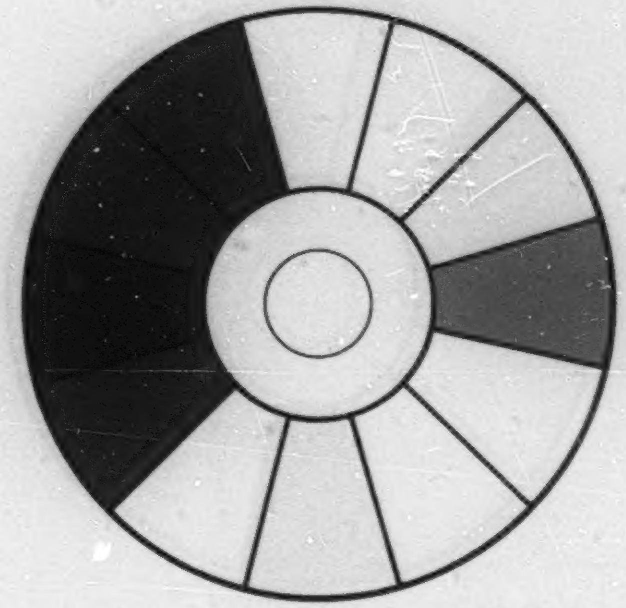
Monochromatic Color Scheme



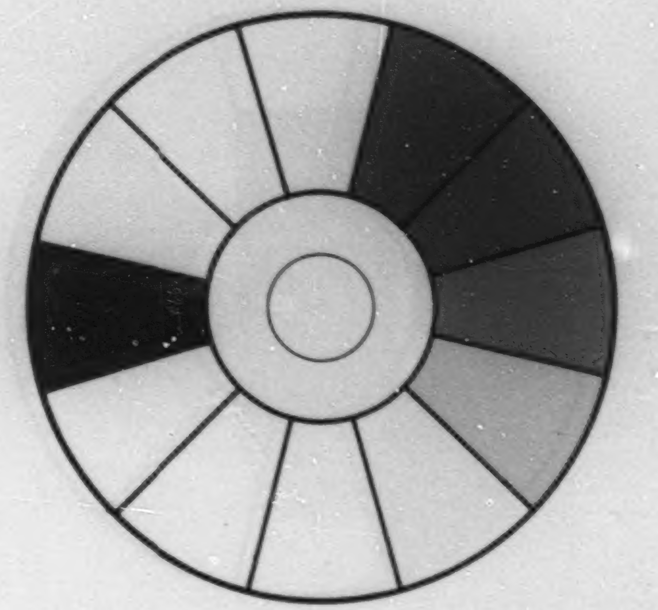
Split Complementary Color Scheme (a hue and the two hues on either side of its complement)



Triadic Color Scheme (any three hues equidistant from each other on the color wheel)



Mostly Cool With One Warm Hue

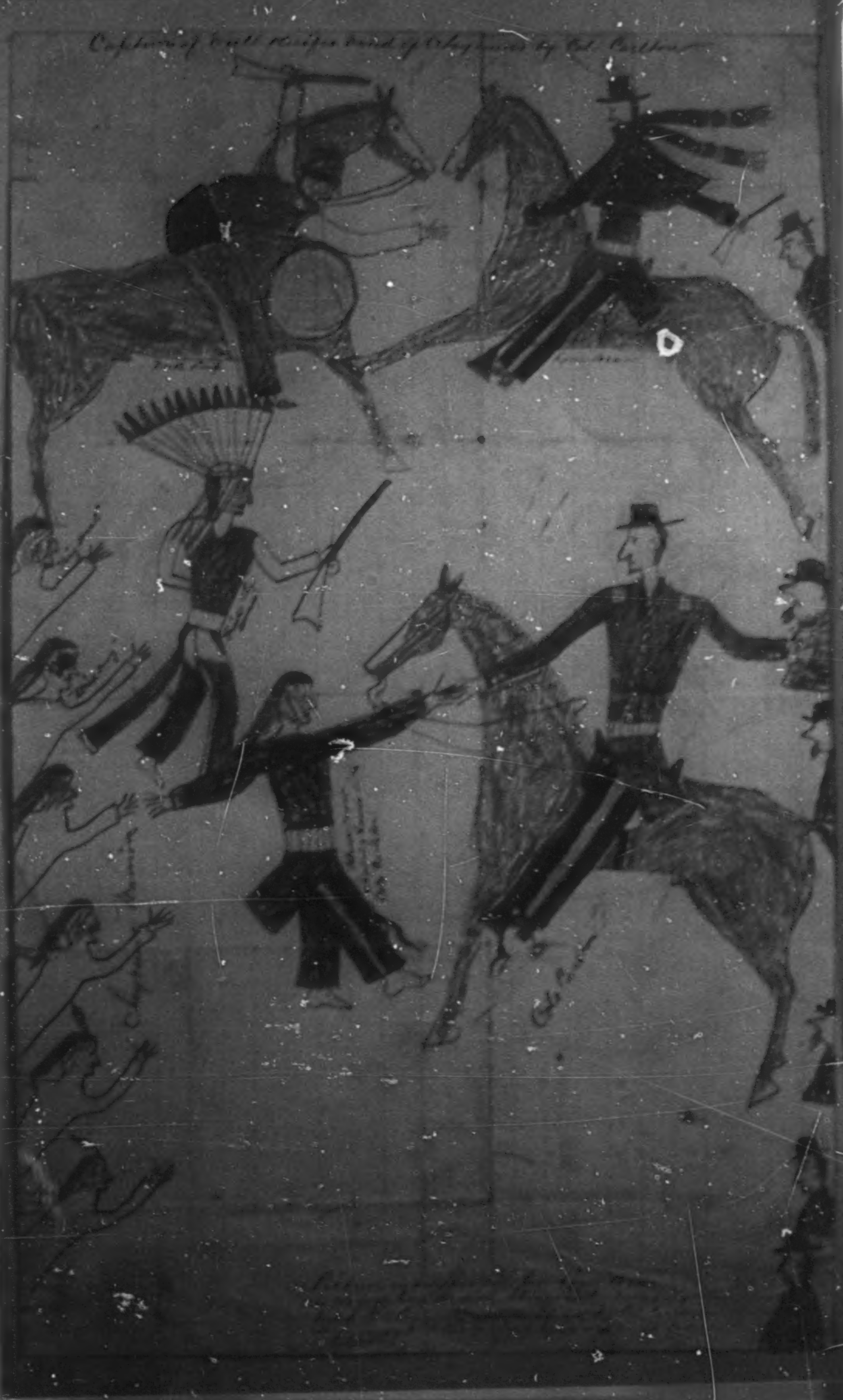


Mostly Warm With One Cool Hue

There are many more possibilities. Use your imagination as you create and you will be able to decide for yourself which colors go well together.

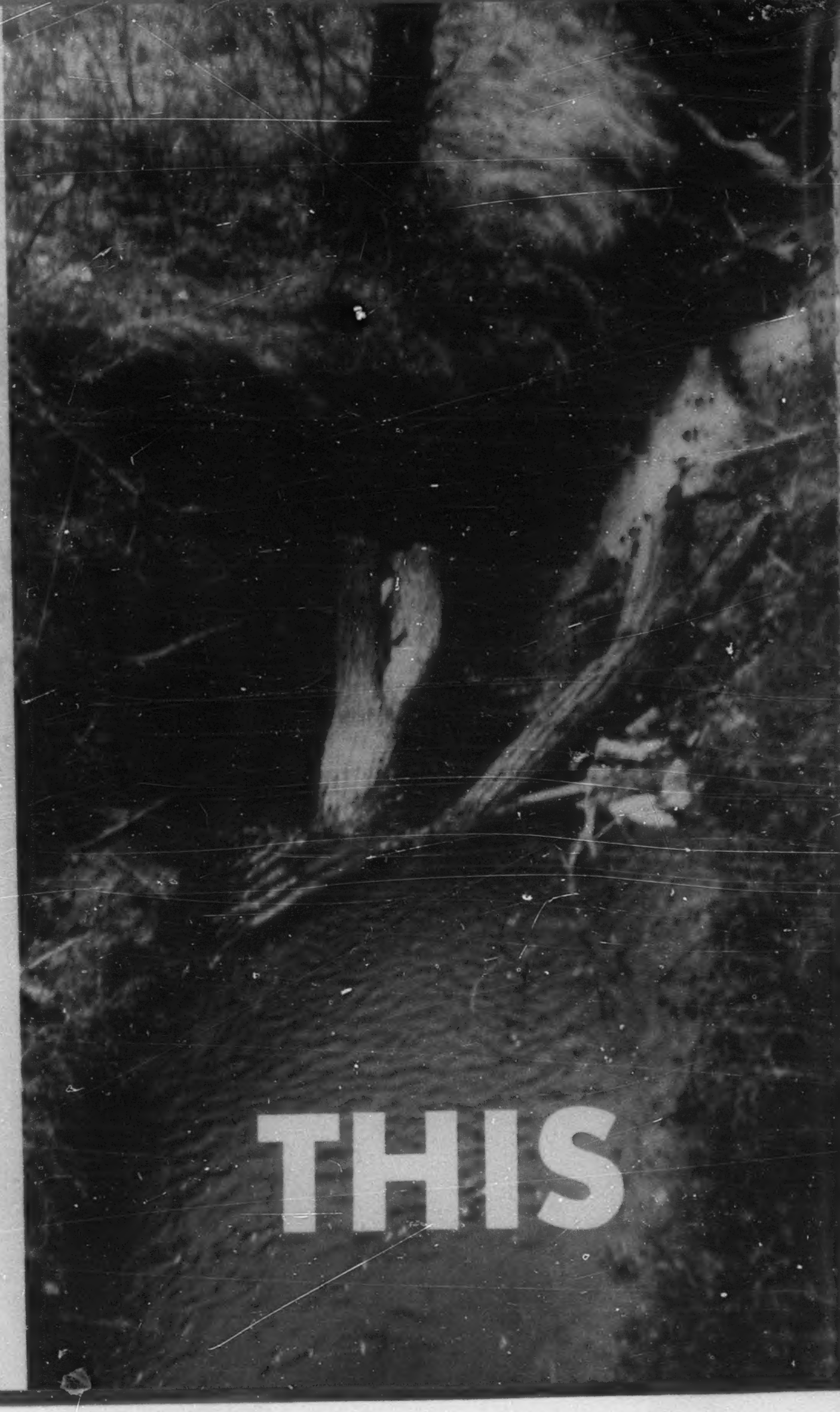
In fact, this is what our long ago relatives did when they made art. This is also what our people do today when they make artistic creations. Of all the design elements:

LINE, MASS, SPACE,
TEXTURE, CONTRAST
AND COLOR.



COLOR can cause most people to appreciate artwork. Both adults and children, even babies, are very sensitive to color in art and in the world around us. Color has the ability to affect our emotions or feelings. Most of us also have strong feelings about certain color schemes.

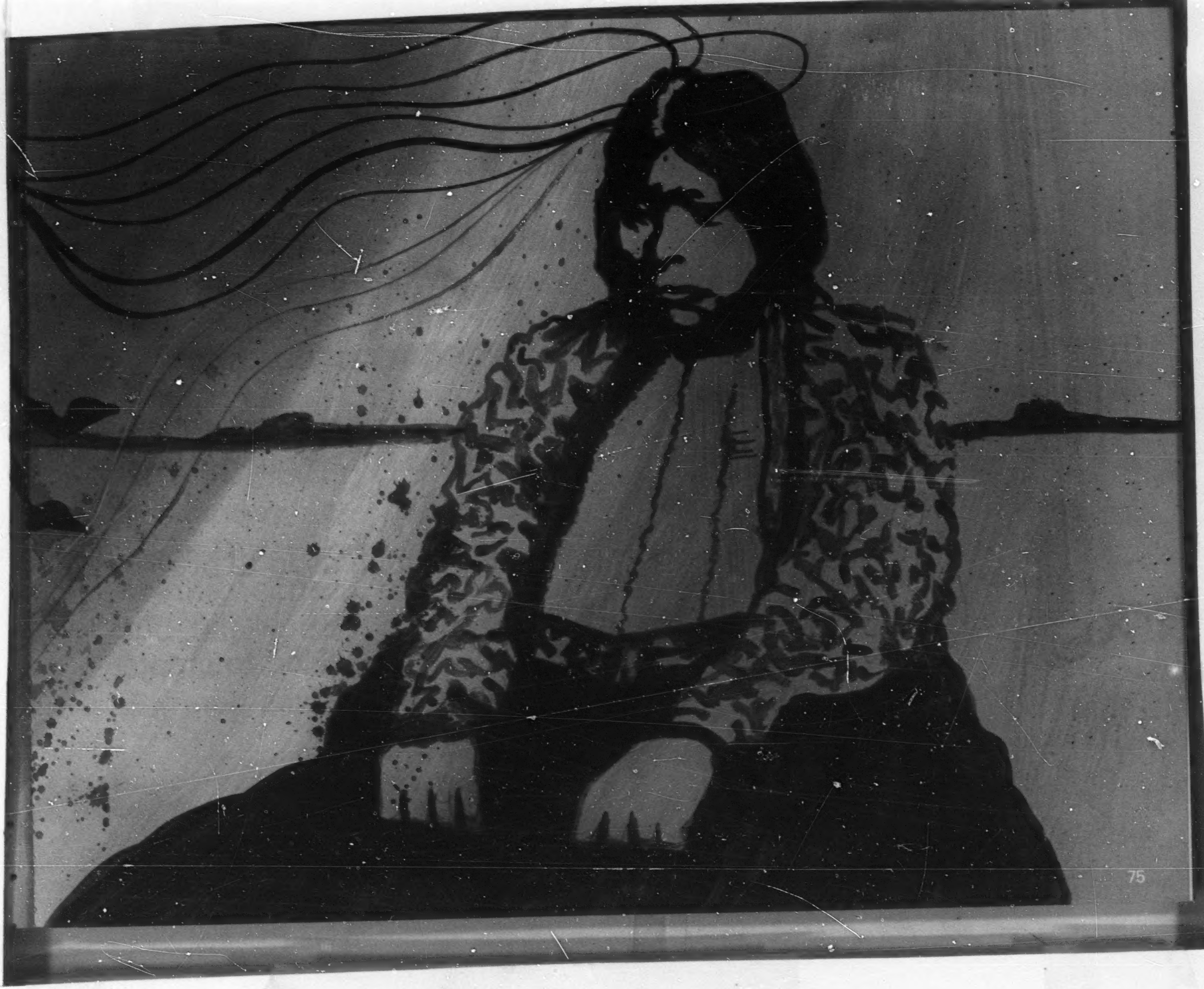
Some of them we like and some of them we don't like. AH . . . just imagine what the world would be like without or with **COLOR**



OR THIS

PART 2 BOOK 5

ART & INDIAN CHILDREN OF THE DAKOTAS


75

COLOR CAN SYMBOLIZE IDEAS

Our long ago Lakota relatives told many stories about how the world came to be. Some of the stories were about color and some were about just one hue. Anyway . . . color has always been of great importance to the Lakota people not only because certain hues represent certain ideas, but also because color was important in their art and daily lives.

Color has been used in many ways and has many uses:

1. Color can symbolize ideas.
2. Color can be used to express our emotions and feelings.
3. Color can be used to attract attention.
4. Color can be used to create beauty in our lives . . .

Legend tells us that long, long ago when the world was still being created, that Anpetu was then the redness of daybreak.

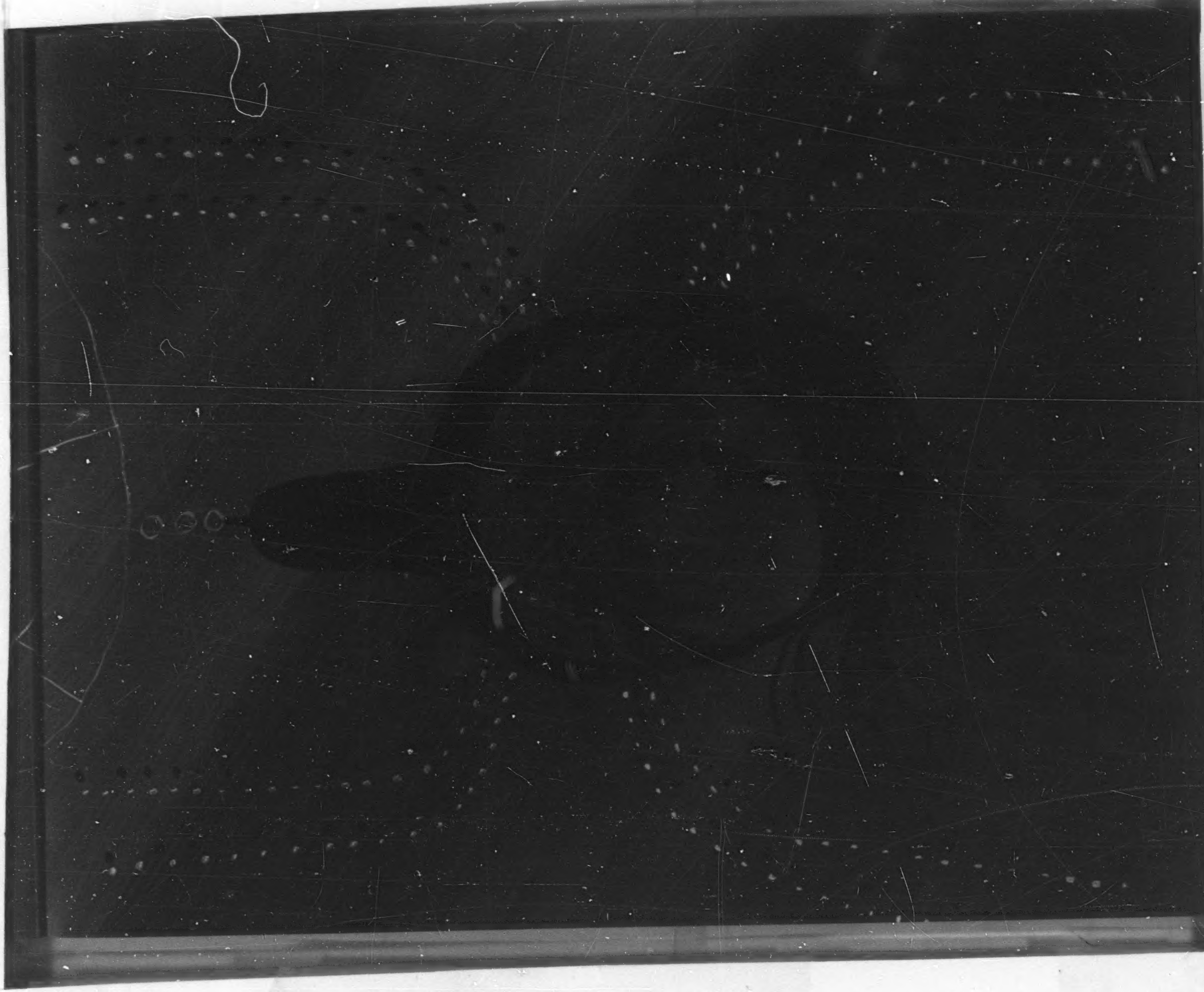
Time or periods of time were also being created. The first time was the blackness of night. This was then followed by the redness of daybreak and finally, day was created. Day as the second time was the beginning of light in the

world, for it was now separated from the blackness of night. The day was called Anpetu and the light of day was said to be like one huge rainbow covering the whole world and sky. It must have been like living inside a rainbow. Everything was surrounded by the hues of the rainbow and Anpetu was very pleased with his beautiful self as he was everywhere.

As the story of the creation unfolds we find Anpetu involved with certain other characters as they appear on the world.

One of these characters was Iktomi. The Lakota word for spider is iktomi. Iktomi in the Lakota stories is not a spider but has the slyness of a spider to catch gods, people and animals in his web of trickery. Iktomi has remarkable magical powers to disguise himself as almost anything he wants to in order to play tricks on other beings. Once long, long ago, Iktomi met Anpetu and decided to trick him.

Of course the first thing he did was disguise himself so he would not be recognized.

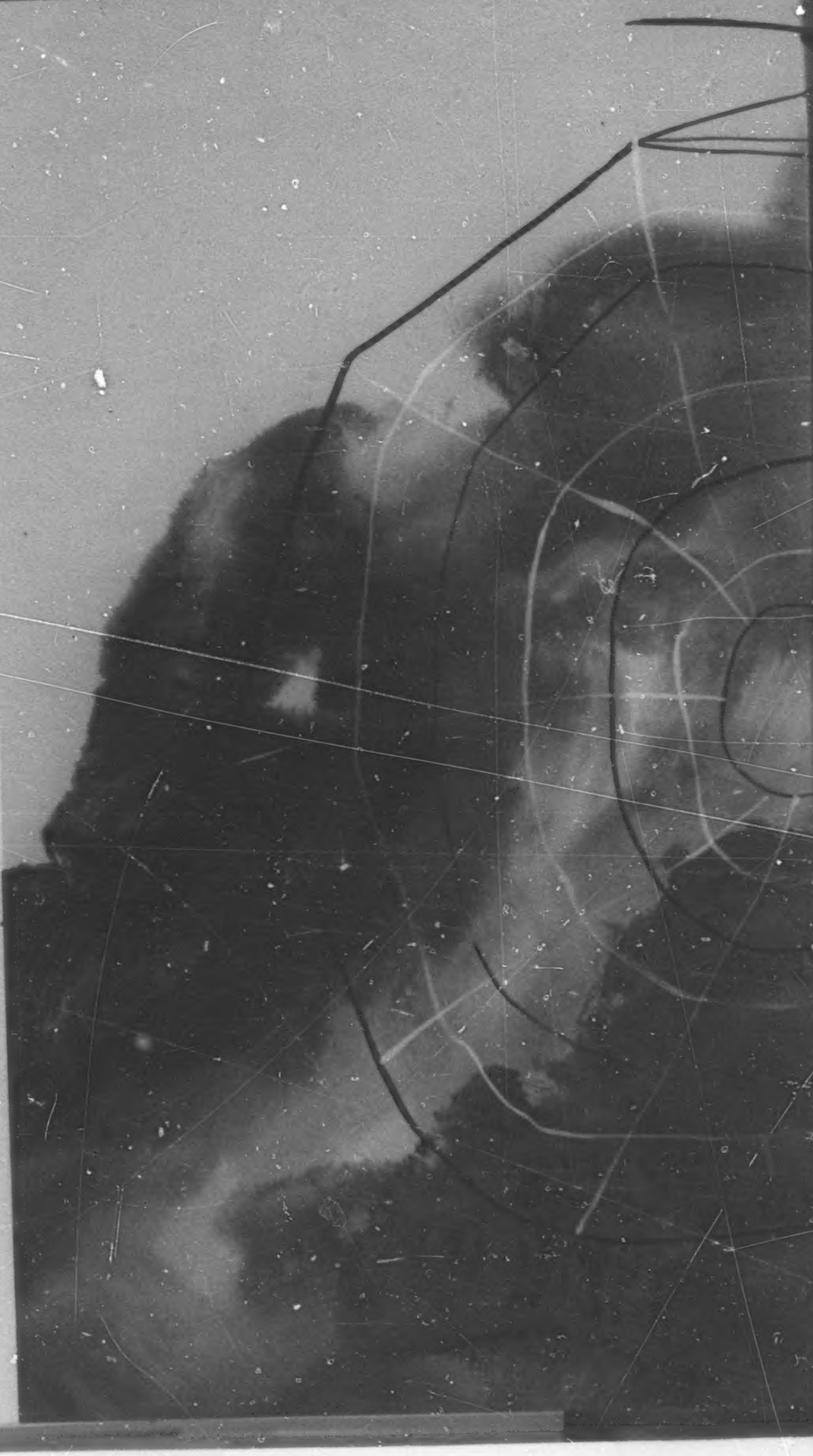


When Iktomi met Anpetu he first started to say nice things. This was so he would feel good about himself. We call this flattery. Flattery is often a way of praising someone even to the point of saying false things. Iktomi was very good at this because it was usually a part of his trickery.

Once Iktomi got his victims to feel good he tried to get them to do foolish things so he could laugh at them. Iktomi asked Anpetu if he would like to have even more hues and brighter hues than he already had. Instead of be-

ing satisfied with what he had, Anpetu got greedy and said, "Yes."

So . . . Iktomi said, "First you must let me tie you to a tree. Then when you are tied fast I will perform a ceremony that will make you more beautiful." So . . . . . . Anpetu, who didn't realize he was being tricked, allowed himself to be tied to a tree. Once he was tied, Iktomi began laughing loud and making remarks. He said, "You foolish being! How can you be so foolish to want more than what you already have. The



gods gave you your color and beauty like no other part of the world and yet you still want more of something that nobody else has. Because of your greed you just stay tied to the tree." Anpetu was miserable and sorry that he was greedy. Meanwhile, all the beings in the world and the stars and moon and sun were all confused because the day (Anpetu) could not move.

Finally Anpetu was rescued by one of the Four Winds and the world returned to normal. However, Anpetu was to be punished by Mahpiyato, the mightiest one above, for having been so foolish.

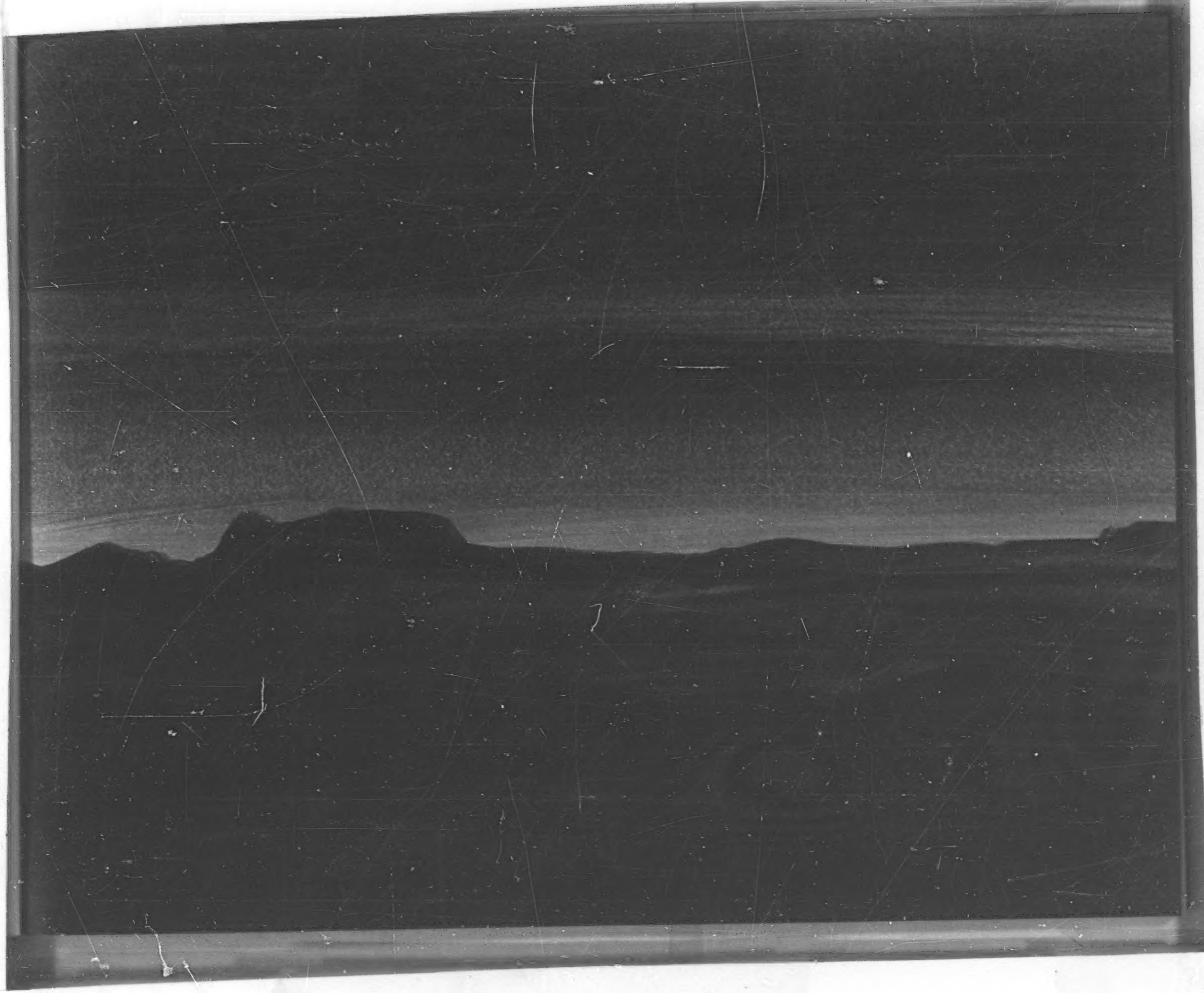
His punishment was to lose his beautiful hues **except** at the beginning of the day at SUNRISE. He could also show his beautiful hues at the end of the day at SUNSET.

This is why the daytimes are filled with white light and we only see beautiful hues at sunrise or sunset.

So it is said.

There are several lessons in this story.

What do you think some of the lessons are?



Stories were told long ago not only to try to explain mysteries about the world, but also to teach young people right from wrong.

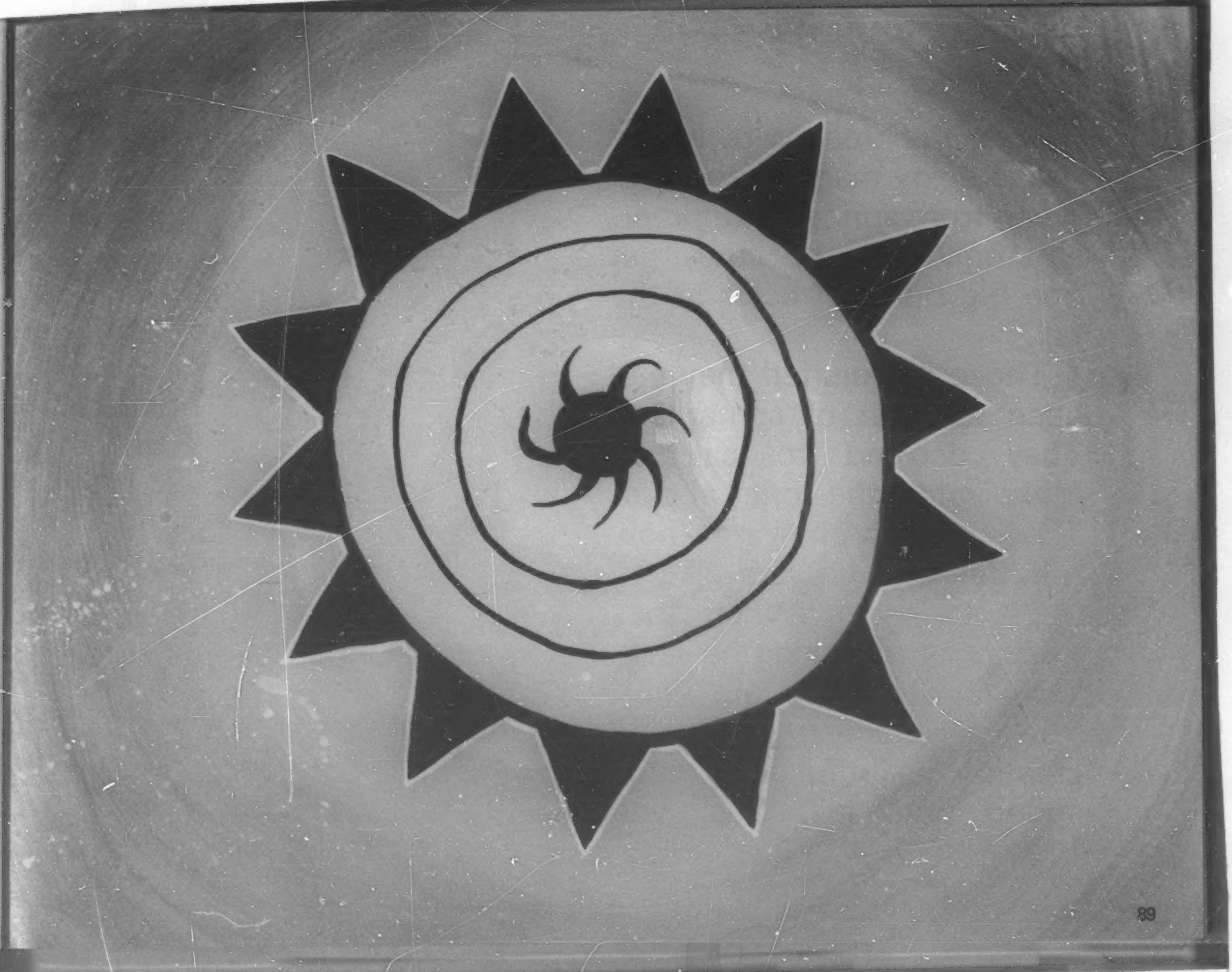
Now what do you think of that?

Another story told about color in our world is: How The Rainbow Came to Be.

Long, Long ago when the world was young, everything including plants and animals could talk to each other. They could also talk to the gods. People had not yet been created.

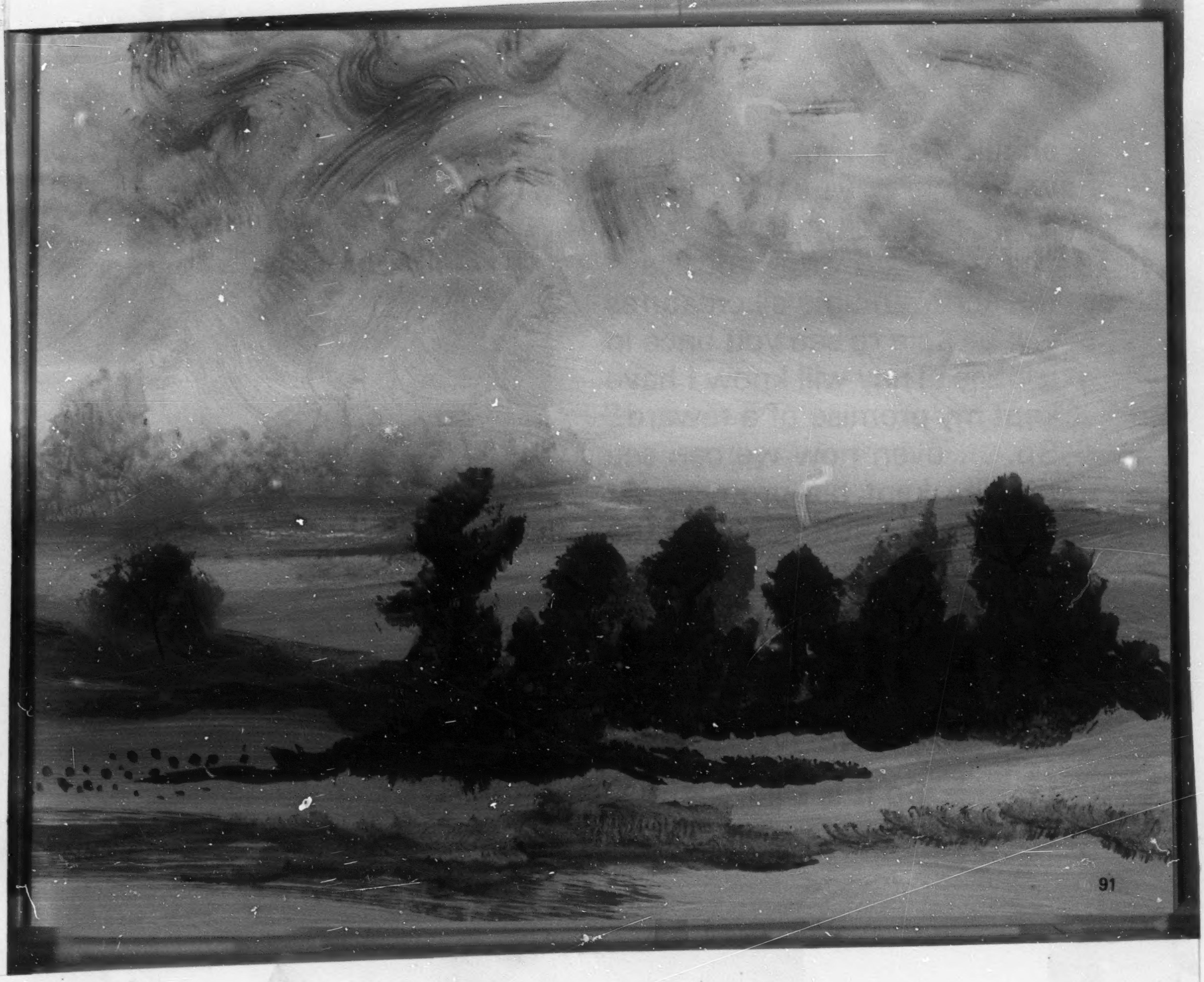
After several seasons, all living things were finally getting used to being in the world.

Only the flowers were feeling sad after they realized they had to go to sleep or die when the cold of winter covered the land with white snow. Talking among themselves they said such things as: "The pine trees don't lose their needles and stay green all the time. The brightly colored birds are able to fly south for the winter and keep their feathers. Anpetu at least can show his hues twice a day even in winter time.


89

Even the trees with leaves get to enjoy many changes of green from spring to summer. Not only that, but they get one big burst of color in the fall."

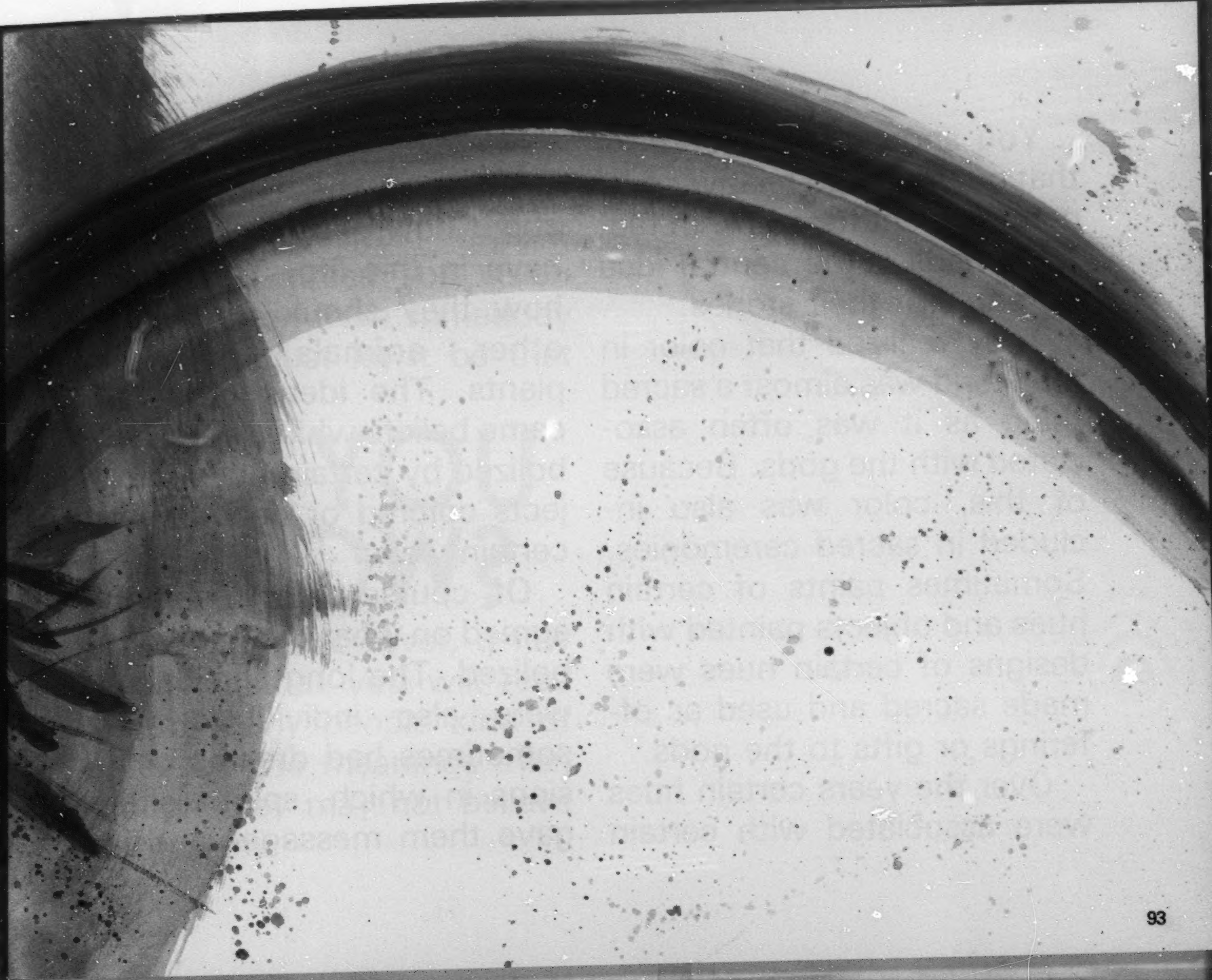
Those flowers felt they had been left out of something. They decided to call on Mahpiyato, the one above. They told Mahpiyato how they felt and he was glad to listen to them. When they were finished talking he said: "My children, you are right. You do much to make the creation beautiful from early spring until fall. Yes, you



should have some special reward. I will give each of you a spirit that will live on in the heavens long after you leave the earth. In time all creatures will be able to see you once in a while. They will know I have kept my promise of a reward." So. . . even now we can see that he kept his promise. At the end of a storm, across the sky, we can see all the spirits and hues of flowers from ages gone by, gathered together in beauty that we call the

RAINBOW.

So it is said.



You should now recognize that our long ago relatives had great respect for color. In fact they made it the central idea for some of their stories.

They realized that color in the world was almost a sacred thing as it was often associated with the gods. Because of this, color was also included in sacred ceremonies. Sometimes paints of certain hues and objects painted with designs of certain hues were made sacred and used as offerings or gifts to the gods.

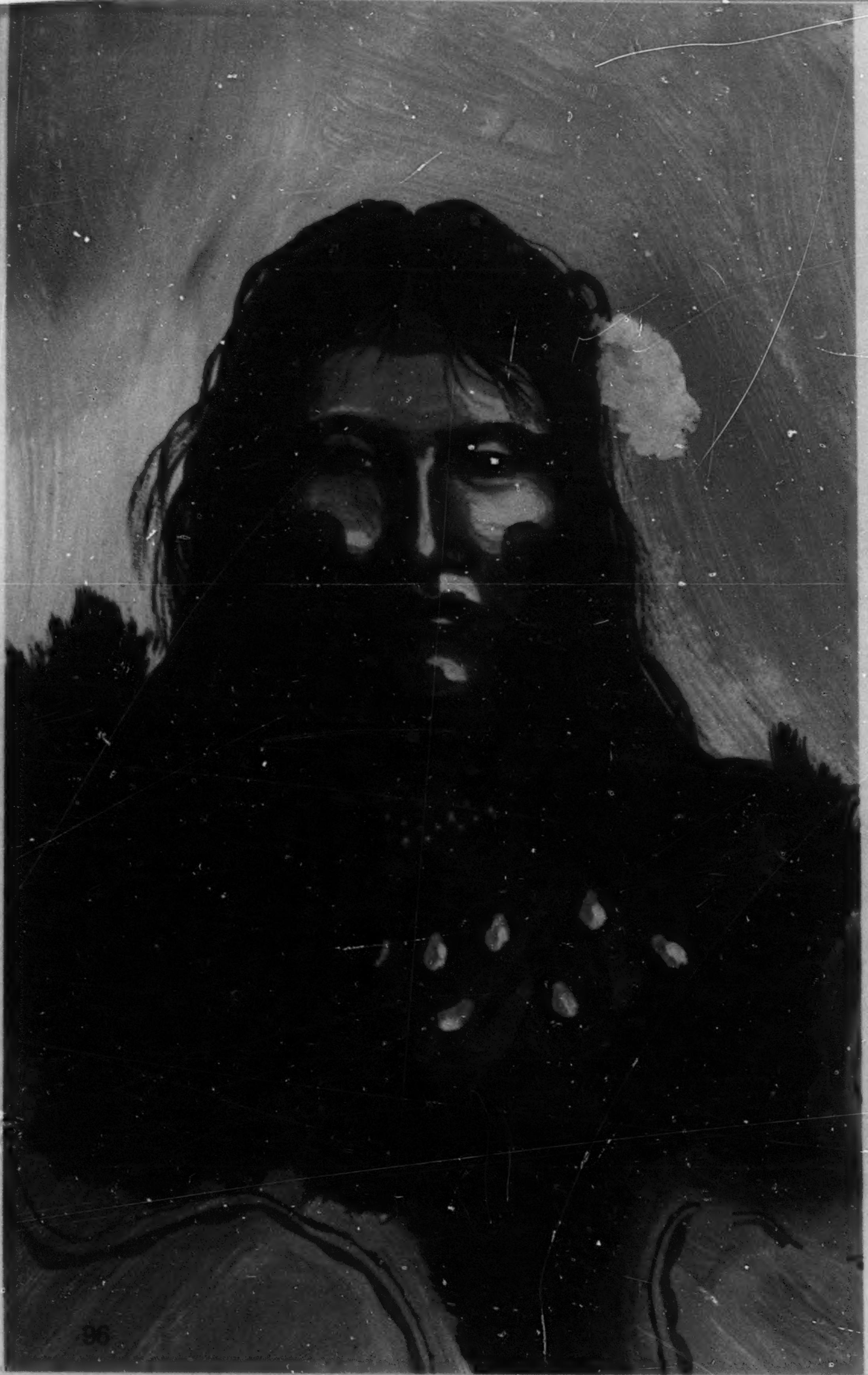
Over the years certain hues were associated with certain ideas.

Many of these ideas were about how people should behave in this life. This means how they should treat each other, animals and even plants. The ideas often became beliefs which were symbolized by certain hues or objects colored or decorated in certain ways.

Of course, not everyone agreed on what the hues symbolized. The long ago Lakota were also individuals who sometimes had dreams or visions in which, spirit visitors gave them messages and instructions. Sometimes these instructions were to use certain colors in certain ways. If someone's dream or vision was different from somebody elses they just let it be that way.

DID YOU KNOW?

There are, however, a few meanings that you will read about. Many people kind of agree on the meanings even though they may not believe all of them.



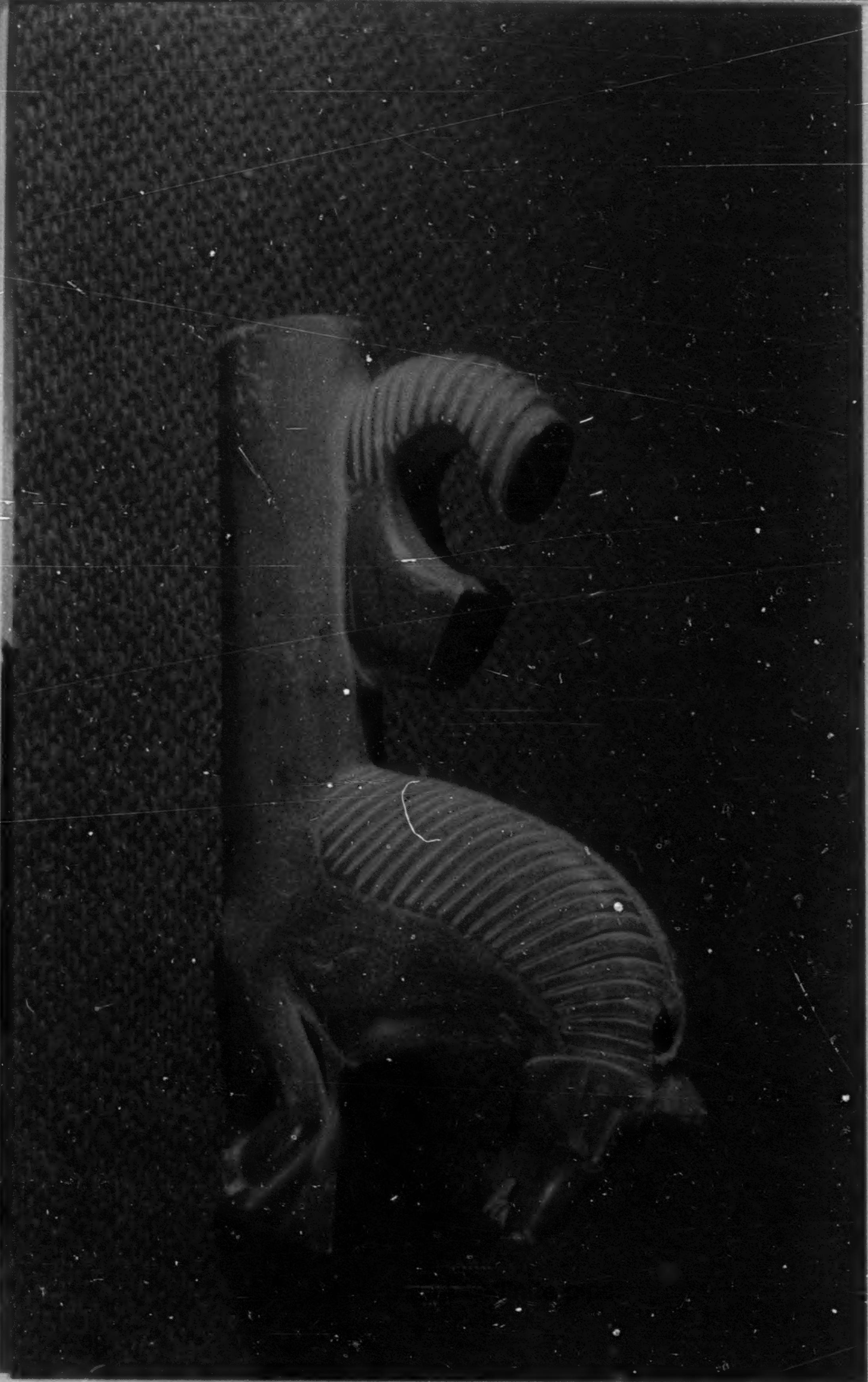
One of the most important hues of the Lakota People is

RED

Non-Indians called Indians redmen. Of course we really are not red. Some of the first Indians seen by Non-Indians had painted their faces and bodies red. Long ago Lakota people also painted their faces red. This was with red earth pigment mixed with animal grease. People long ago painted themselves red during daily outdoor activities to protect themselves from the rays of the sun. Underneath the red paint they were brown just as we are today. Many Lakota people, however, when they get tanned by the sun are a rich brown or sometimes a deep reddish brown. Red, as a special color, has other meanings to the Lakota People.

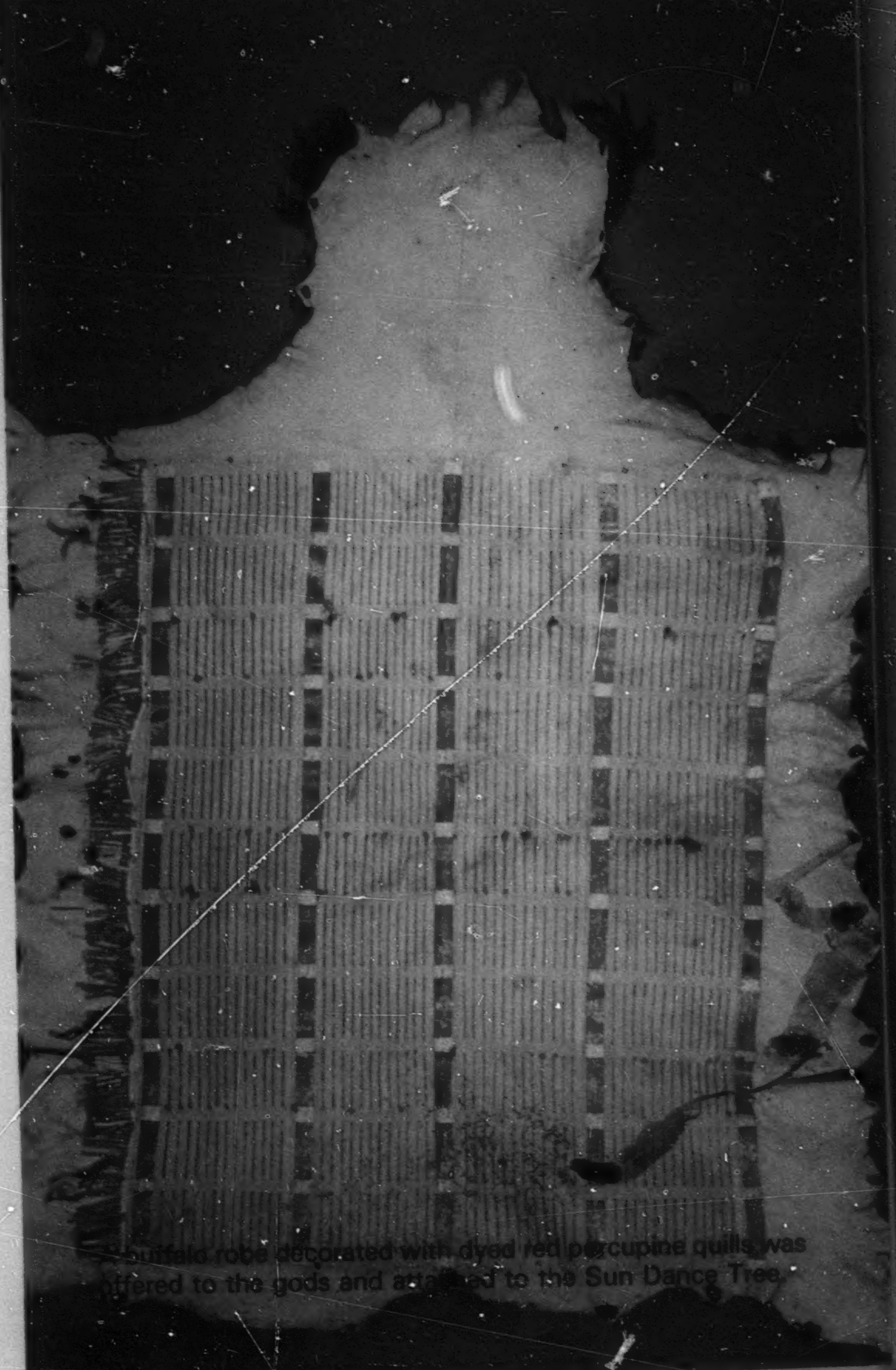
FIRST

RED is a hue that means LIFE. It may mean this because the color of blood is red and people need blood to live. Lakota people long ago ate mostly meat. Fresh meat is red also. Good, red meat meant the people had enough

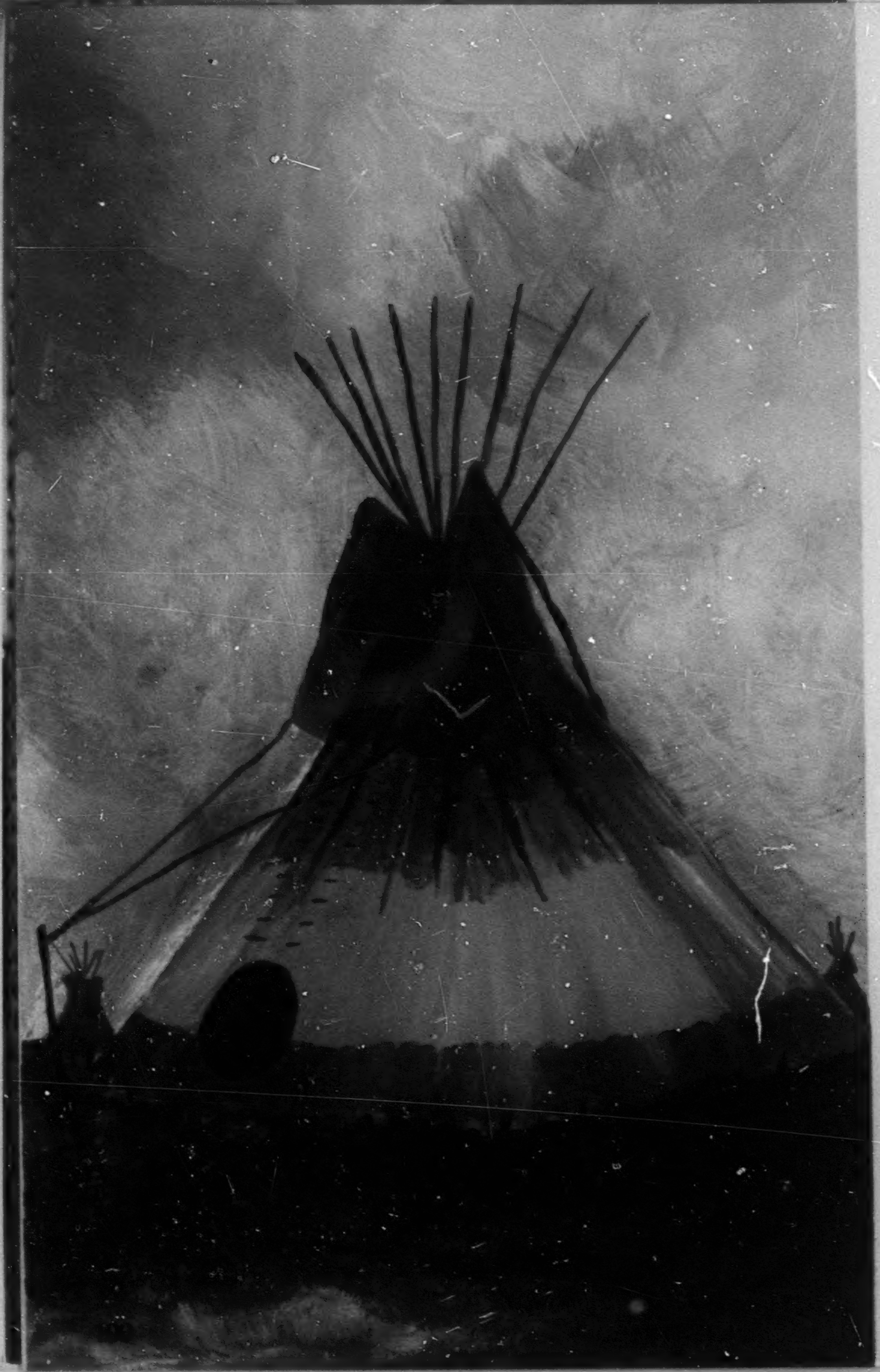


food to eat and that they would live.

Red is also the color of a certain kind of stone now called catlinite. Our sacred pipes are made from this red stone. Legend tells us that the red stone was formed when a flood destroyed our ancestors. Their flesh and blood was turned into this red stone. When the pipe is smoked we join our breath with our ancestors of long ago. The meaning of **red** as **life** was added to other things as well. Choke cherries and many other berries are red. These, too, help us stay alive. When the sun rises early in the morning the sky is often very red. This is like the announcement of a new day in which old life and new life will continue. Finally as ceremonies came into being certain ideas were celebrated. Objects and offerings related to those ideas were used in the ceremonies. The robe decorated with red was a gift back to the Lakota gods for all the lifegiving things received in the past and for all the things the Lakota people would need in the future.



A buffalo robe decorated with dyed red porcupine quills was offered to the gods and attached to the Sun Dance Tree.



Red paint on other offerings also had much the same meaning.

Red paint applied to a person during a ceremony was a symbol of accepting the beliefs, customs and traditions of the Lakota people.

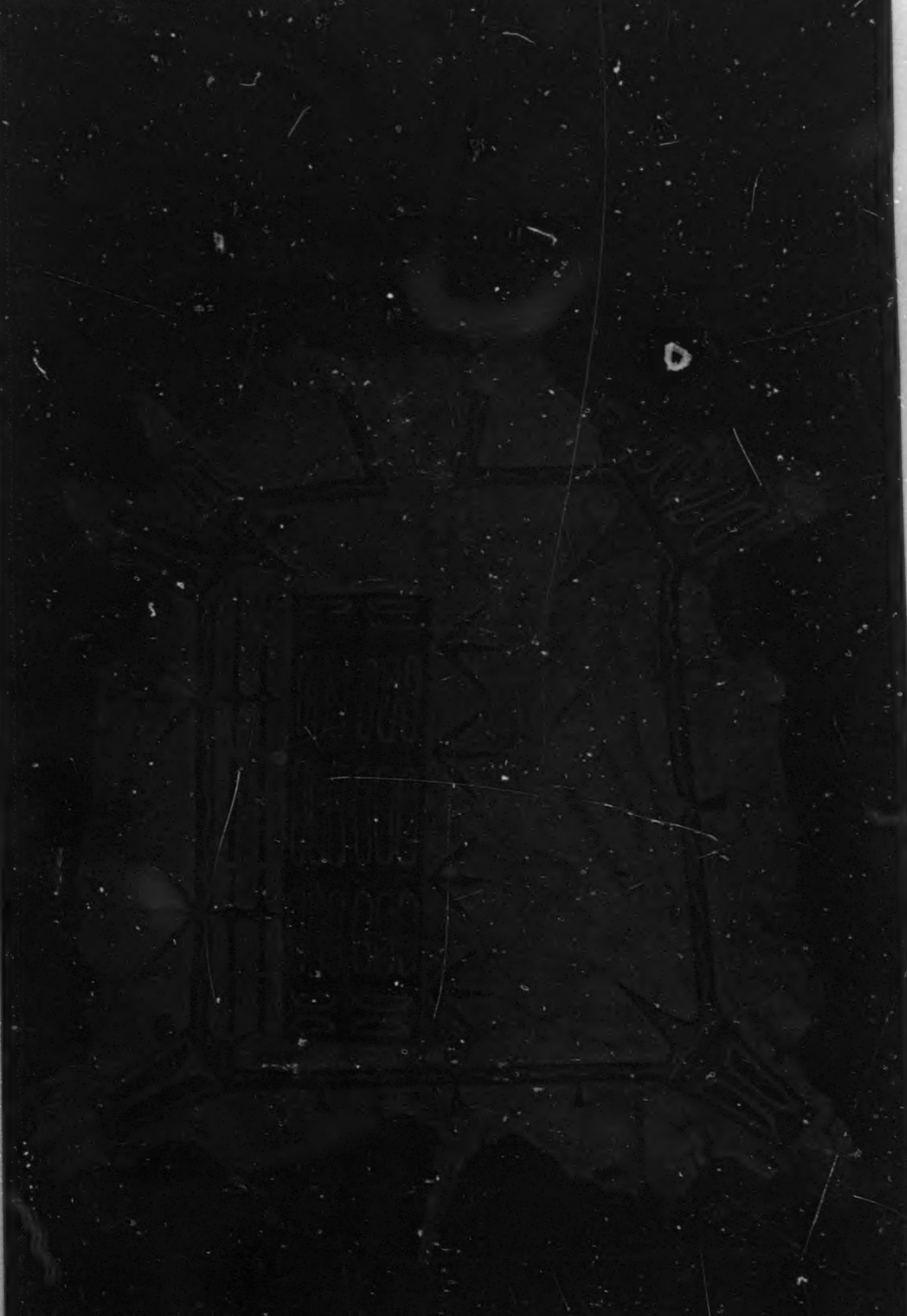
After a beloved child of a family had been made sacred during the Hunka Ceremony, it was expected that the child and his parents would always be generous. Generosity has always been an important value of the Lakota way of life.

To show this they painted

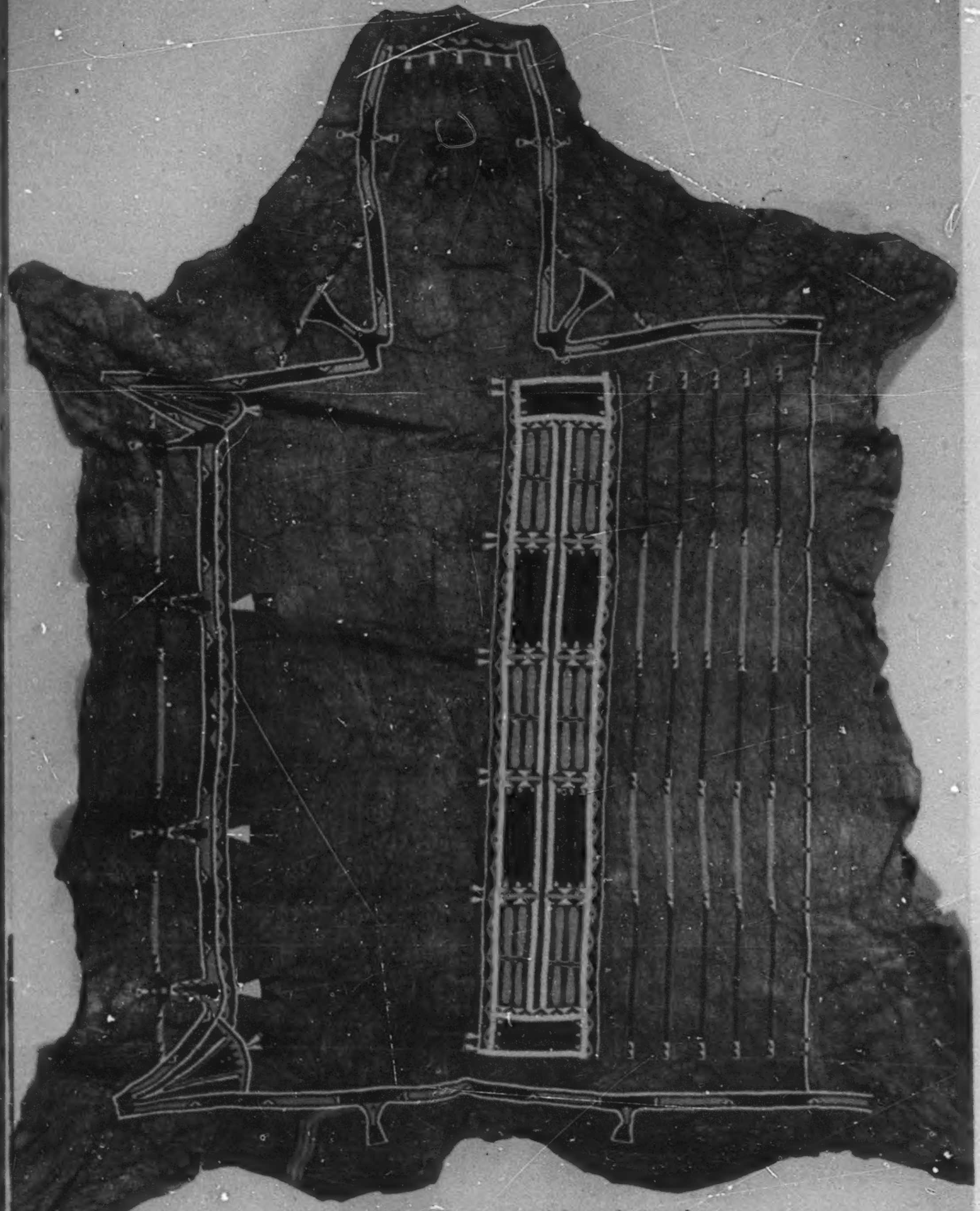
the bottom of their tipi red. This meant any very needy or hungry person could go there and would receive food for the asking. A young Lakota lady or girl who had been through the Hunka Ceremony might also wear a painted or beaded robe with a design on it called the **box & border design.**

This was a sacred design symbolizing the buffalo spirit who protected the maiden and also stood for generosity, hospitality, fertility and industry.

When the Lakota began



A painted box and border robe.

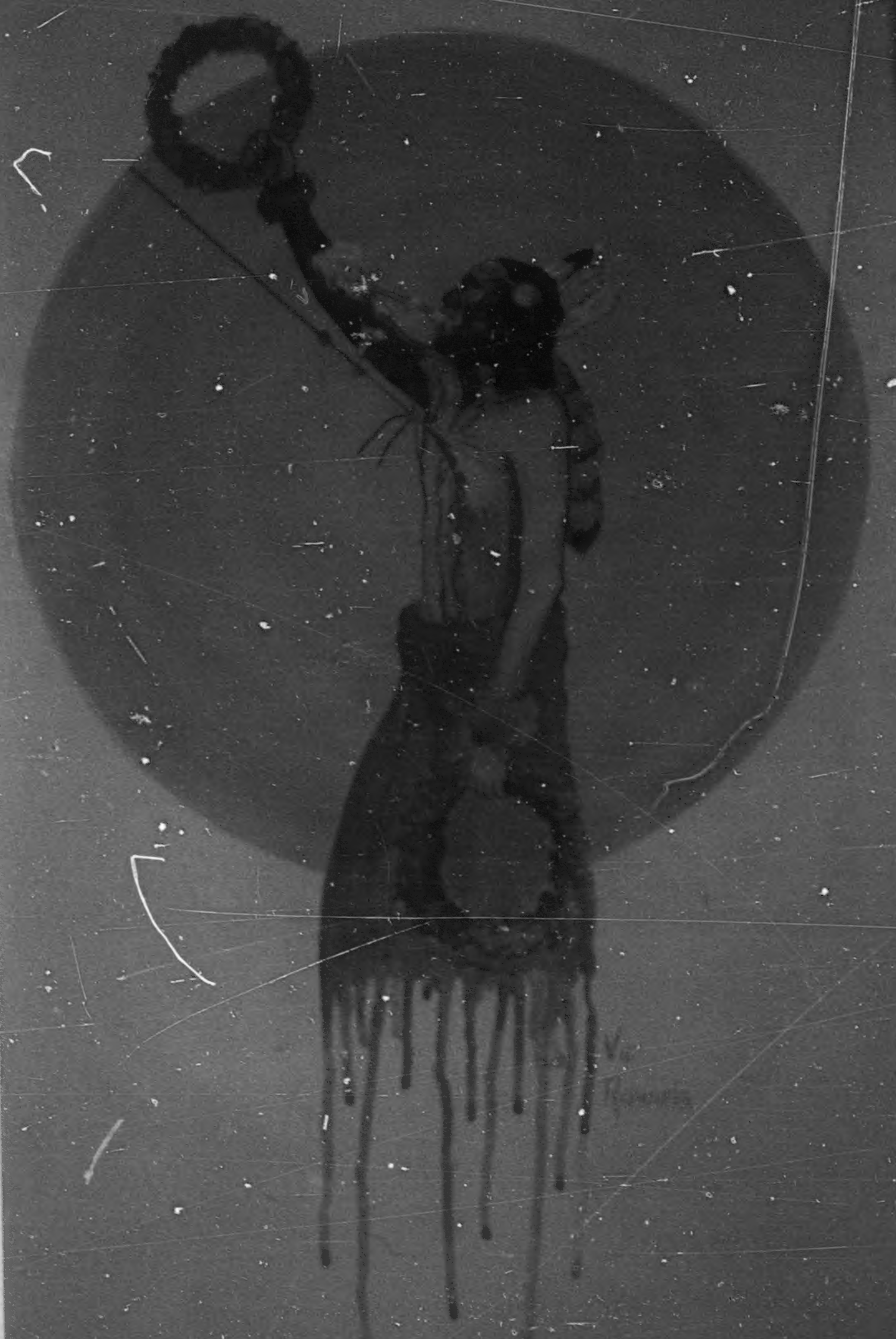


A beaded box and border robe.

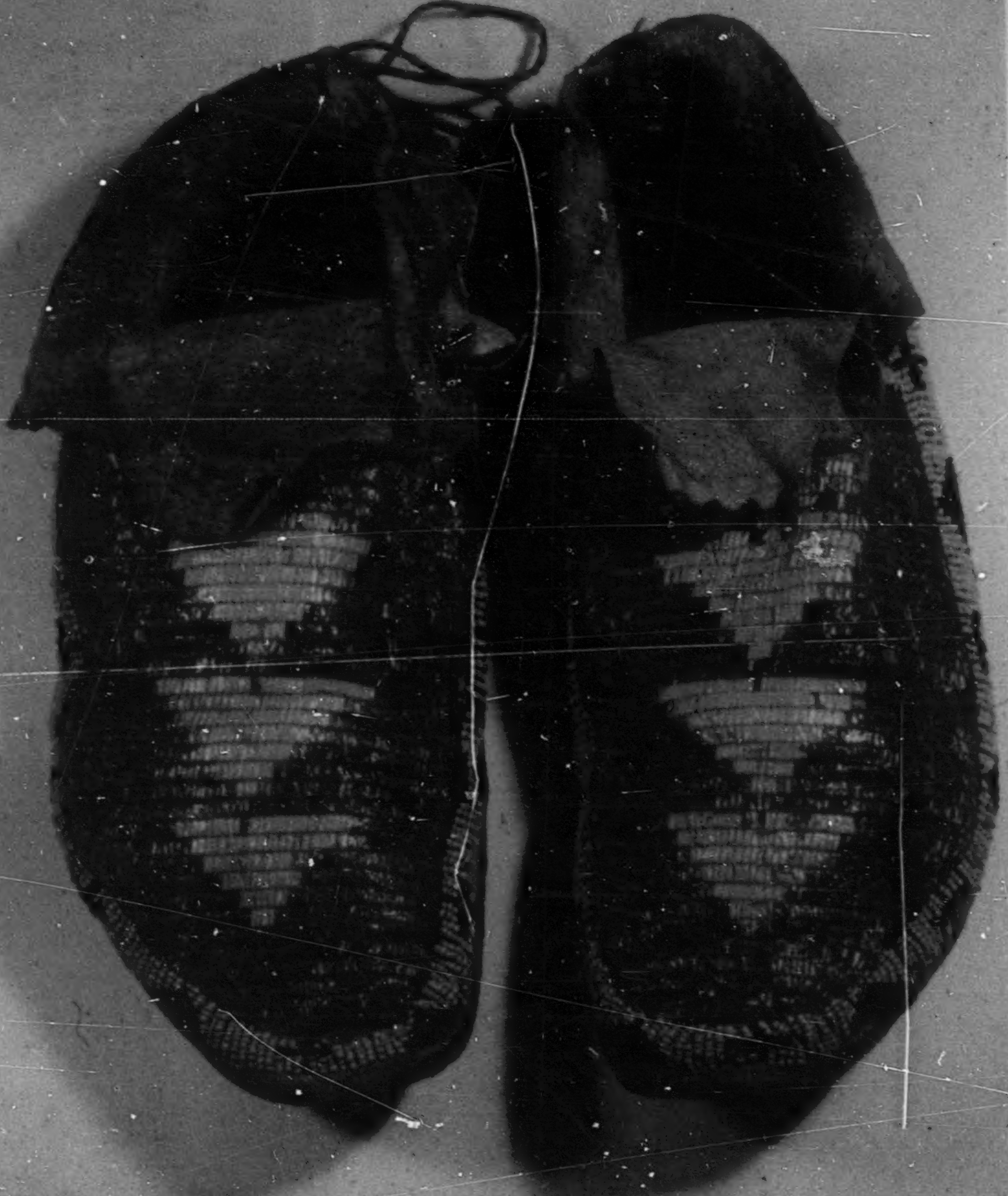
trading with the non-Indians for cloth and blankets they were able to get only red and blue wool cloth. At first the red cloth was very rare or hard to get. It was, therefore, considered very precious. Because it was so precious it became a suitable offering to the gods and also replaced many of the decorated robes used in ceremonies. Red or blue blankets and shawls made of red or blue cloth gradually became recognized as suitable or customary colors for important occasions.

Even today an offering of

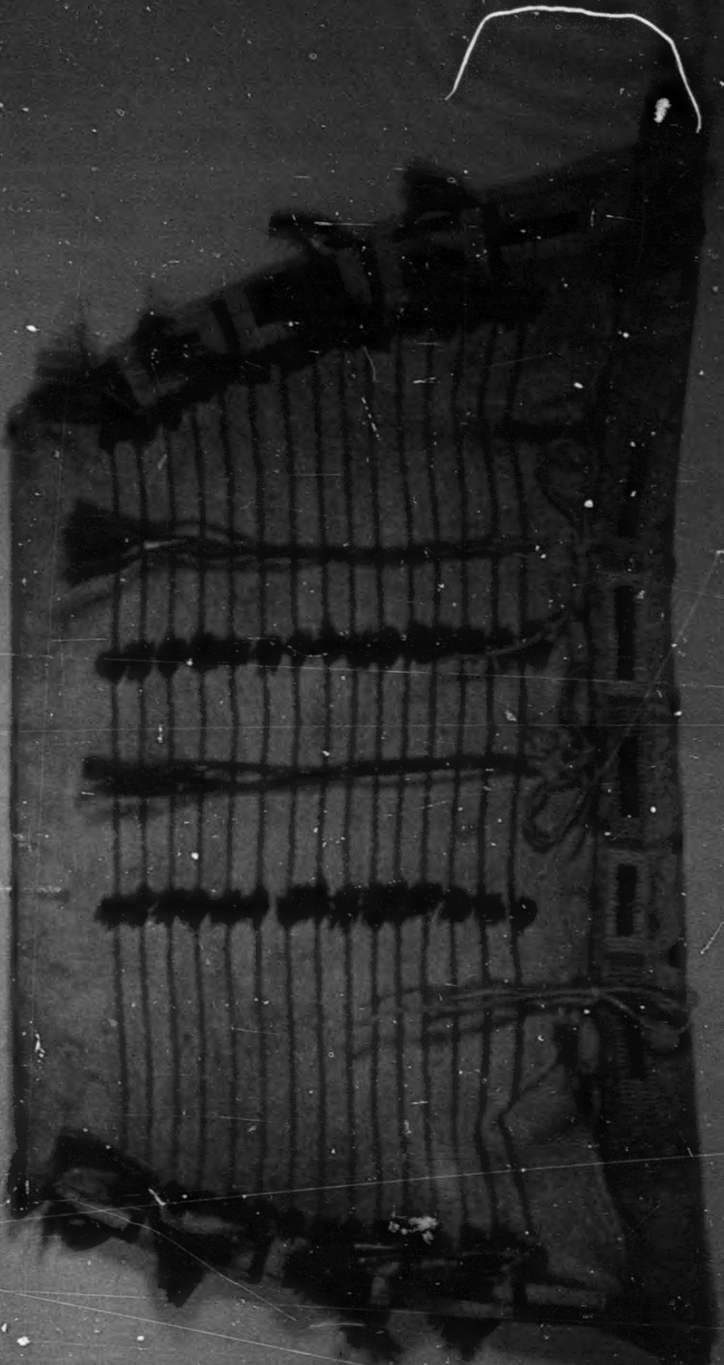
red cloth is attached to the Sun Dance Tree instead of a red quilled buffalo robe. Of course, there were times when red was used simply because it was a beautiful hue. Many people have favorite hues but don't really know or care why they do. Lakota artists often used red in their paintings or beadwork simply because it was the only paint or color of quills or beads they had. Other times they used red just because they liked it.



Sundancer Red Blanket.



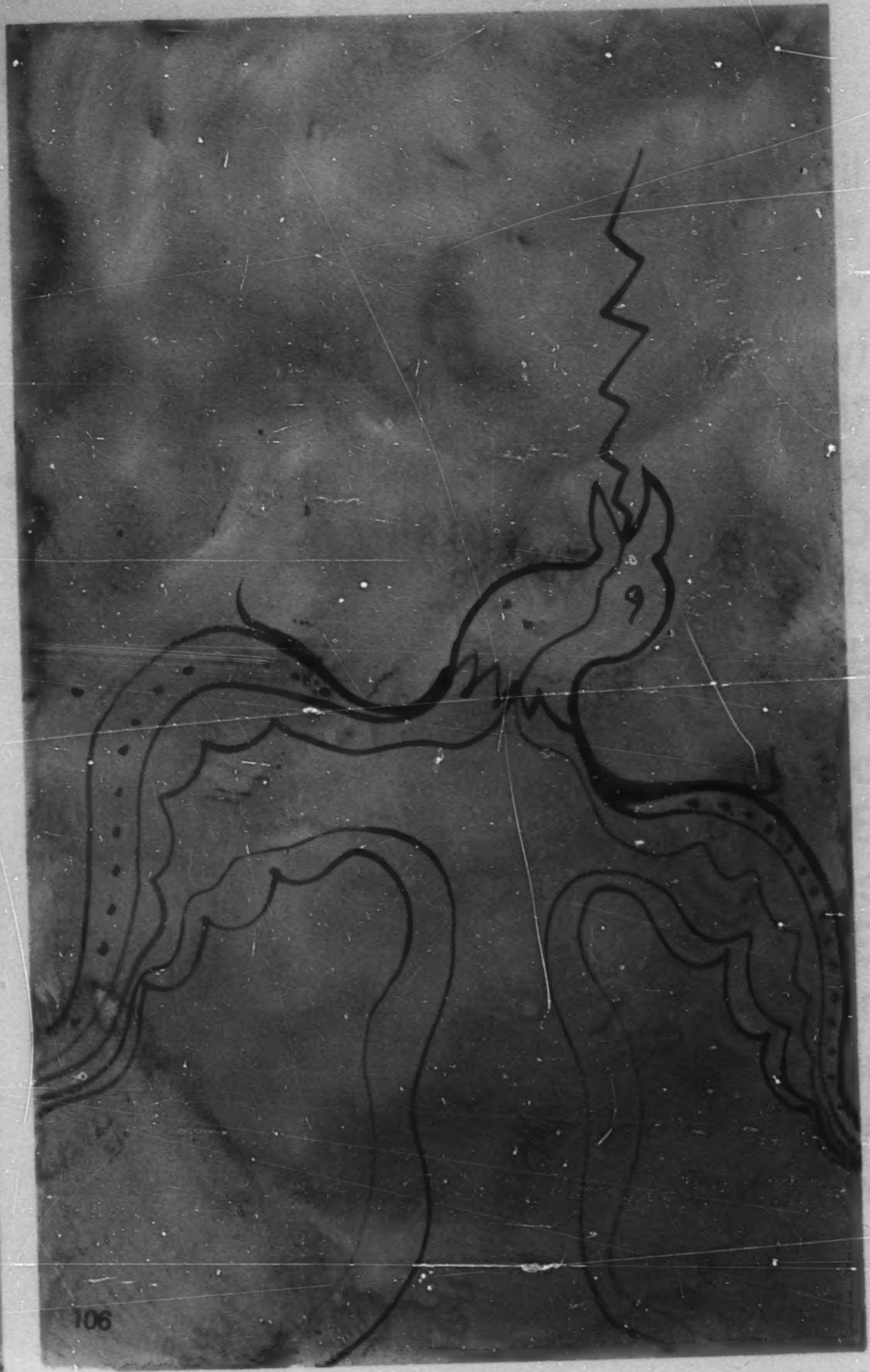
Porcupine quilled moccasins.



A porcupine quilled saddle bag, made in pairs, used fo
clothing and personal possessions.

BLUE

BLUE is a hue that is often associated with the sacred powers of the sky. All things and forces of the sky are related to that part of Wakan Tanka that we call Tunkasila or Grandfather. Grandfather is the word we use to identify all the heavenly powers including the storms and lighting. Legends tell us that the power that creates the thunder and lightning are those of the Thunderbeings who are called Wakinyan. The Wakinyan lives atop a huge mountain to the west at the edge of the world. The Wakinyan are really that part of Wakan Tanka that waters and cleanses the world in the form of storms. Of course we know things on this world could not live and grow without water. Therefore, the storms are very important & sometimes sacred. Blue then, is often a sacred color reminding us of our Grandfather gods above who help us to live by giving us sunlight, rain, clouds, lightning, winds, stars and even the moon to give us light at



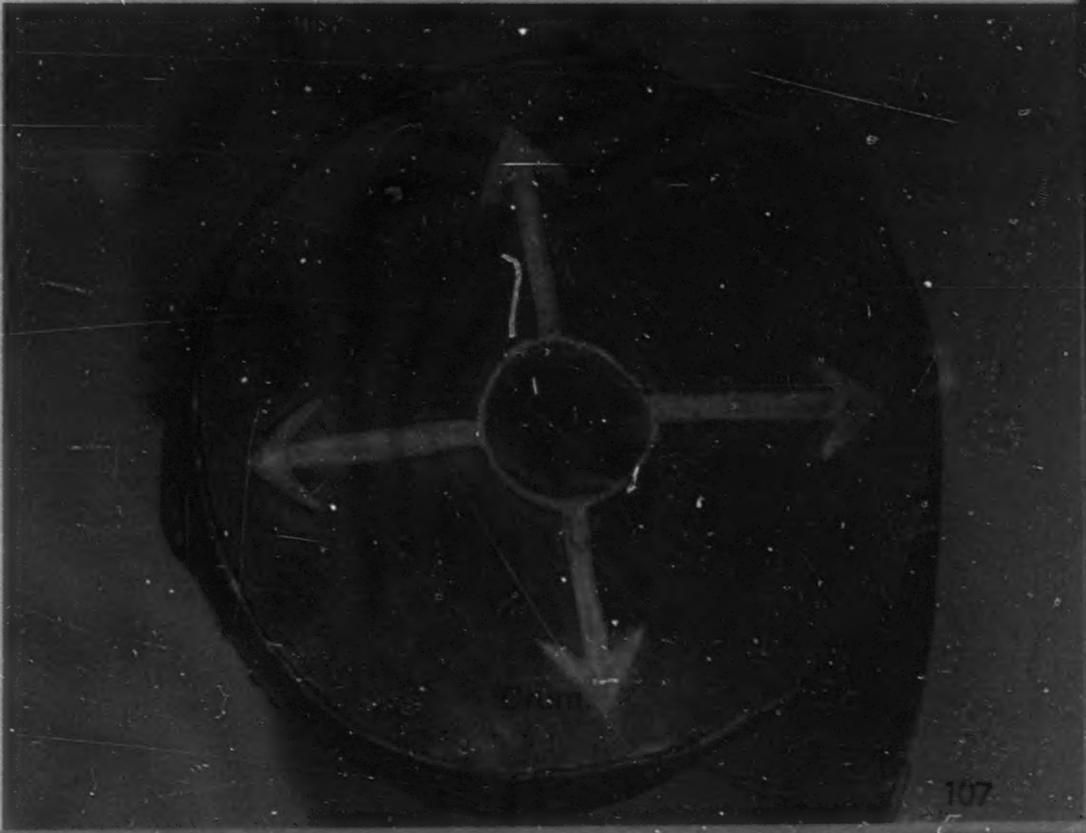
night.

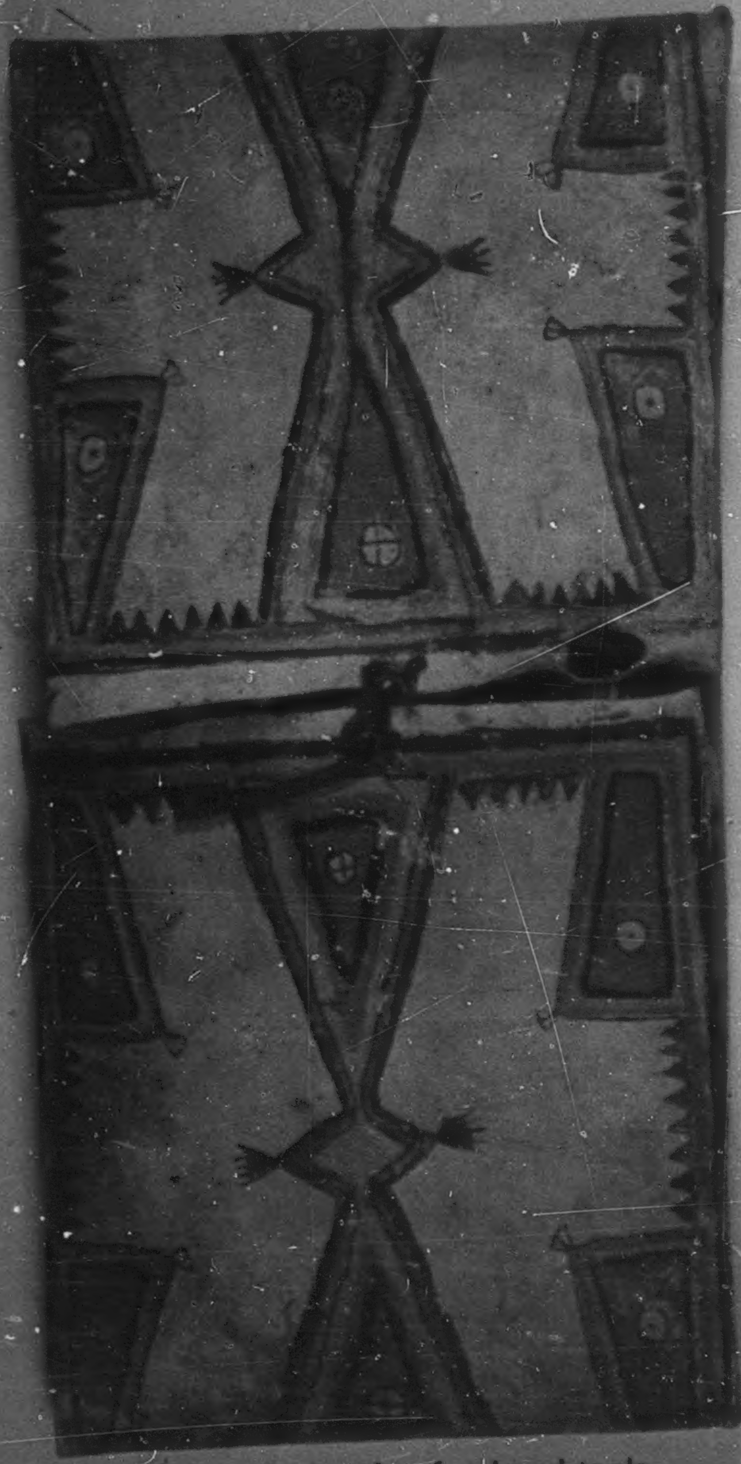
Since the Thunderbeings live in the west usually those symbols associated with the Thunderbeings are also colored blue. The hue blue is difficult or very hard to find in natural pigments such as colored earth or berry juices. There were not very many natural sources of blue, especially on the great plains, where our ancestors, the Lakota, lived.

They often got their blue pigments from a place in what we now call Blue Earth, Minnesota.

Bright blue paint and blue dyes were, therefore, very rare. When the non-Indian began trading dyes and powdered paint to the Lakota, blue was much sought after. When blue beads were traded they became one of the favorite colors of many Lakota people.

Blue paint was used sparingly and mostly on sacred items such as drums, medicine objects, ceremonial objects and shields. Blue wool trade cloth became a favorite hue of both Lakota men and women. First, because it was





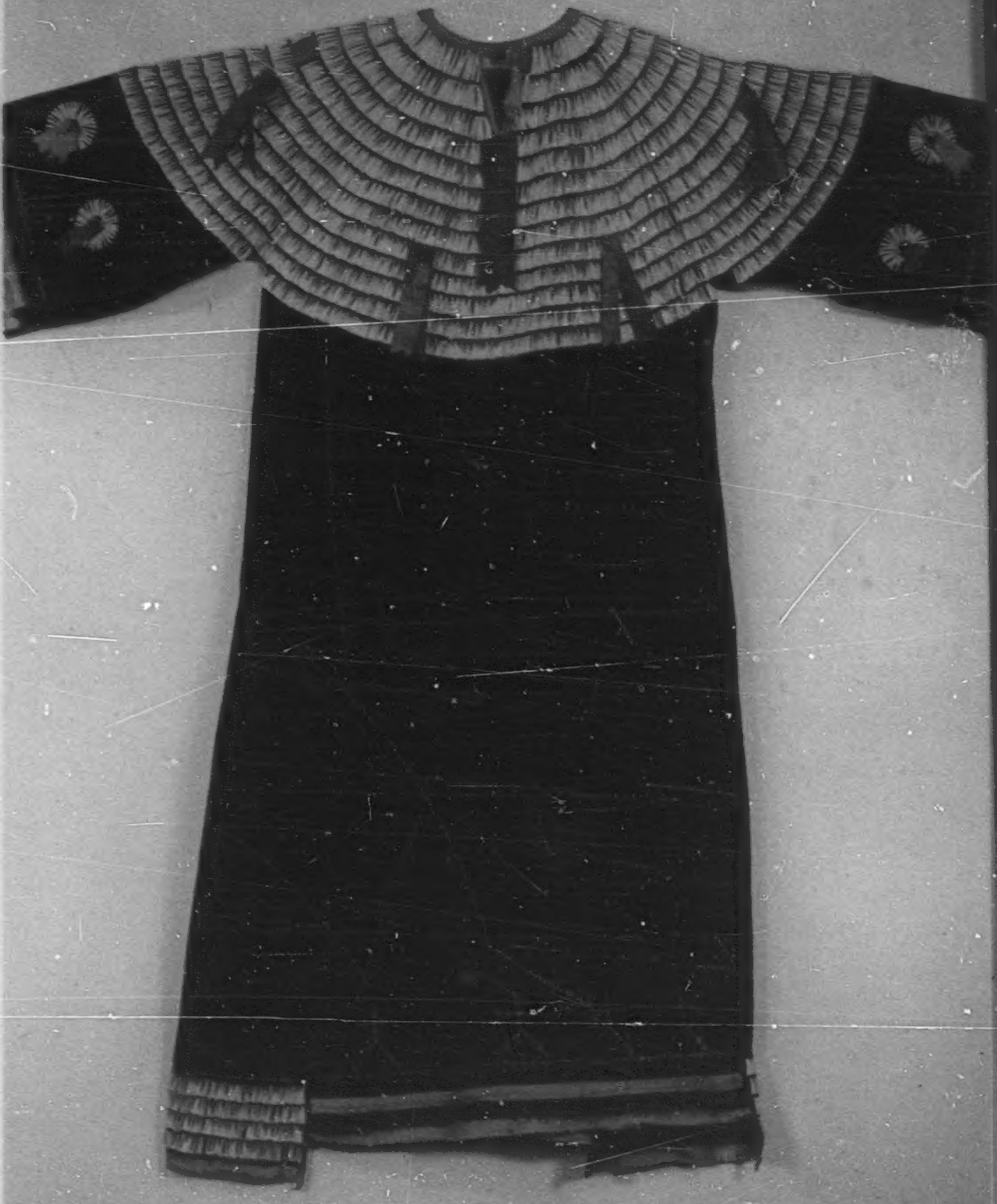
A rawhide container for storing food and tools.

one of few colors of cloth available to them, and; secondly, because the blue cloth could be boiled and the dye removed. This blue dye was used to dye porcupine quills and also to make designs on rawhide or tanned skins. For men, the blue wool cloth was made into leggings, breech cloths and robes with beaded and quilled decorations. The beaded and quilled decorations were first done on tanned skin and then sewn onto the cloth items.

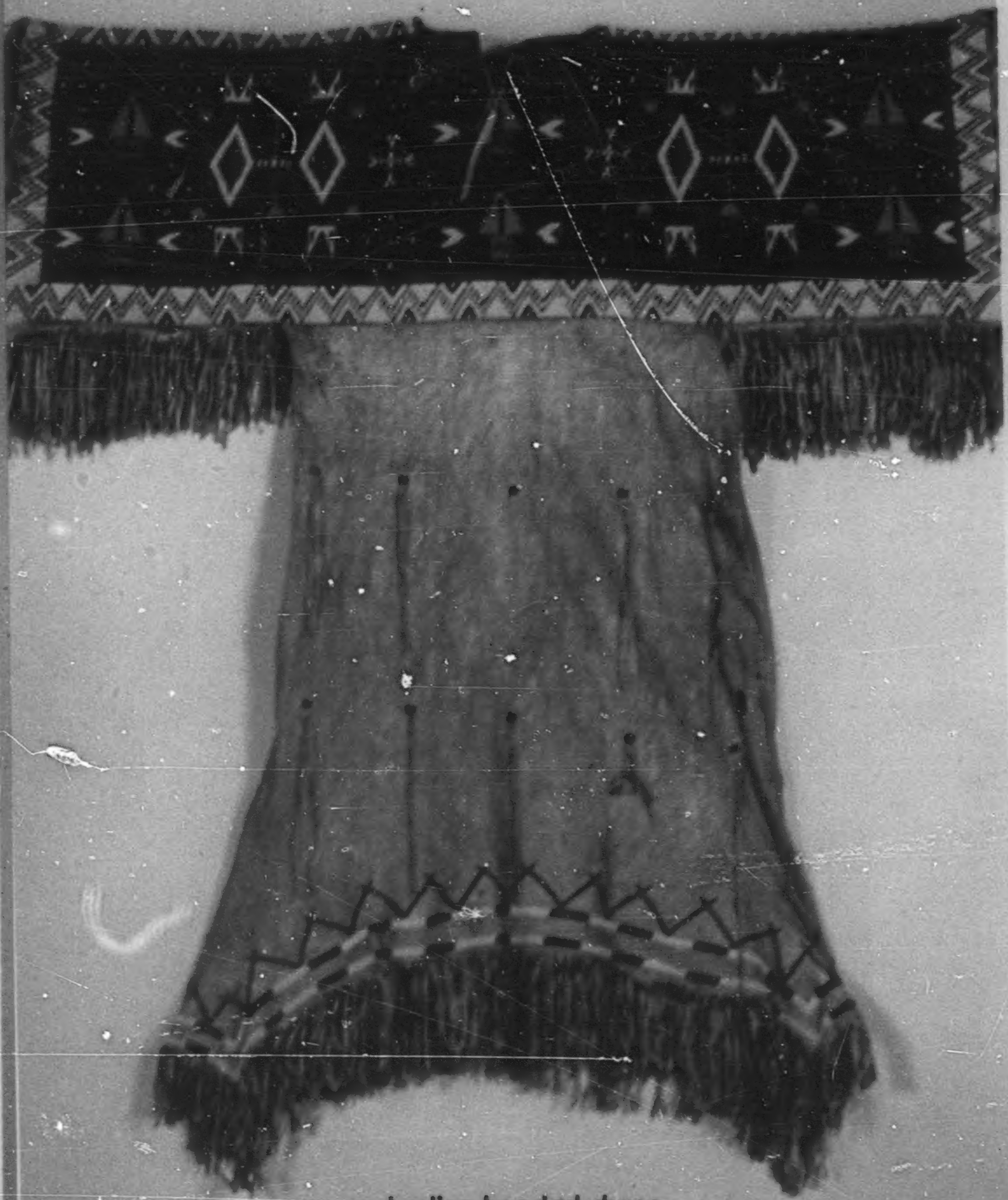
Strips of blue and red cloth were also used to tie ones hair and as wrappings for sacred items in sacred bundles.

For ladies the blue cloth was made into dresses, leggings and sometimes shawls. Such dresses were often decorated with dentalium shells, elks teeth and, later, in coins such as dimes or pennies.

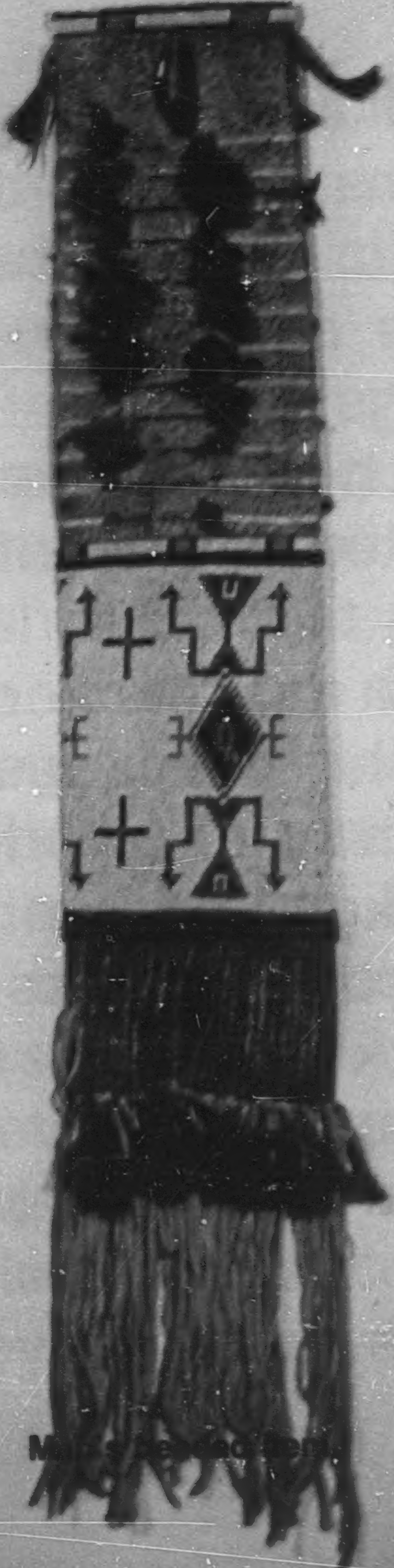
Blue beads seemed to have been the favorite color for backgrounds on many of the beaded dresses. White backgrounds with blue, green, red, or yellow designs were more popular on the men's clothes or items. Other hues such as yellow, green



Woman's dress.



Ladies beaded dress.



M[illegible] beaded [illegible]

and shades of violet were easily obtained from vegetal parts such as roots, berries, stems, flowers, seeds, barks and fungi. Minerals and different hues of clay from the earth provided a wide range of sombre or dull hues such as pale yellow, ochre, reddish brown, brown and pink.

So far . . . you have only read what red and blue mean to the Lakota.

Other hues also had meaning, but as was said on page 94 ,people did and do not agree on the total meaning.

THINGS TO REMEMBER...

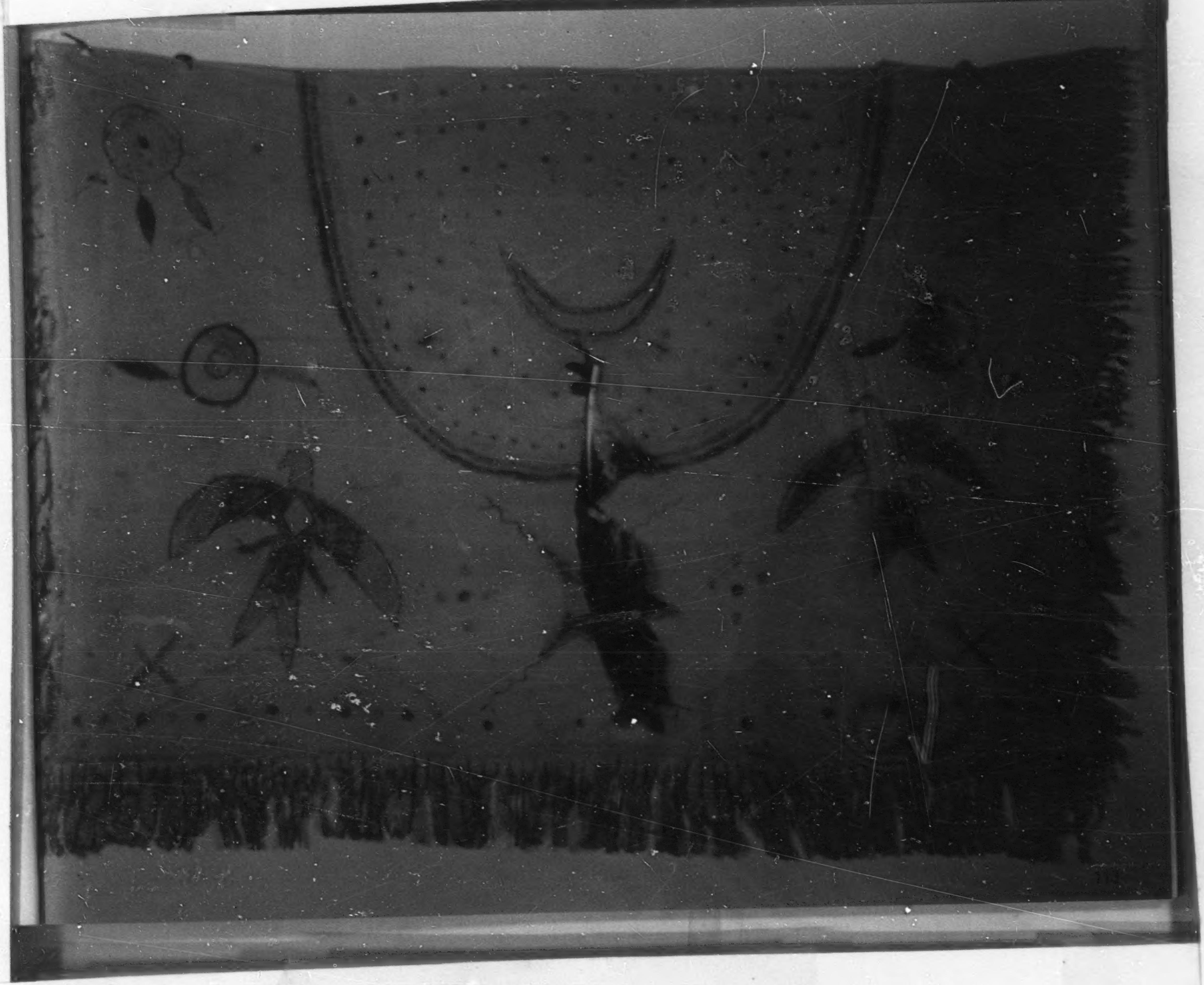
The important lesson to think about is that the Lakota were able to use symbols to represent ideas. The use of a certain hue at a certain time, on a certain object, became symbolic or represented an idea or meaning.

People all over the world have always used colors to represent different ideas.

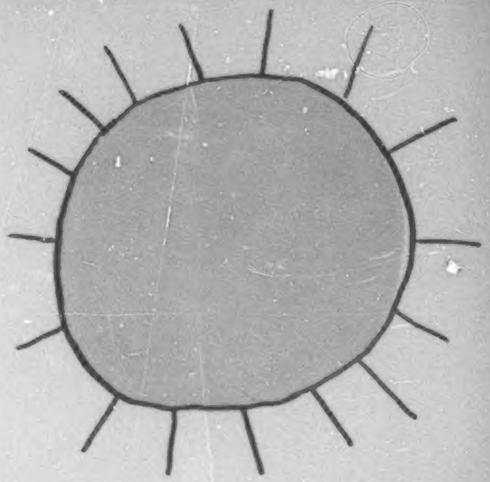
The idea represented by a certain hue depends upon what a person thinks when he or she sees a hue.

OR

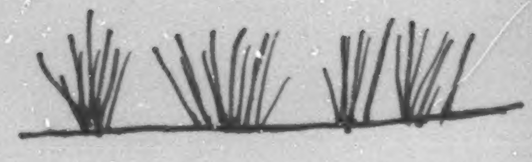
What he or she is told to think by someone else, even though the color is not the same hue as the idea.



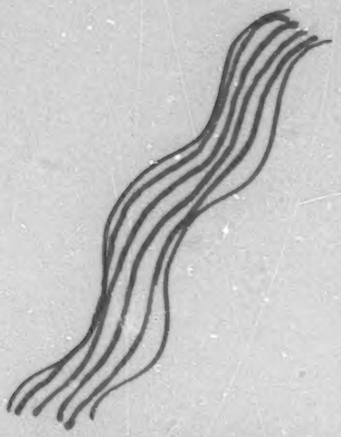
Below are some examples of what hues hav



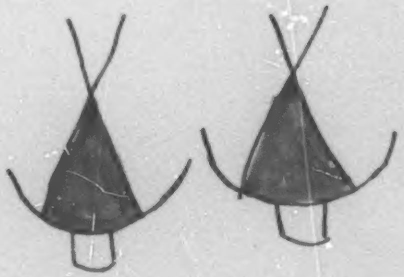
Sun.



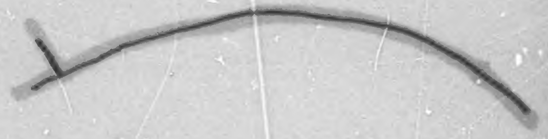
The earth and all growing things.



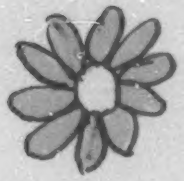
The sky or waters.



Victory over the enemy.

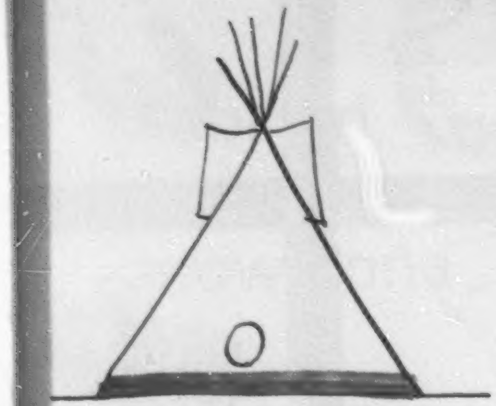


Dawn, dusk or fire.

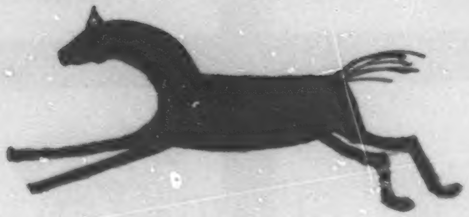


Sunflowers.

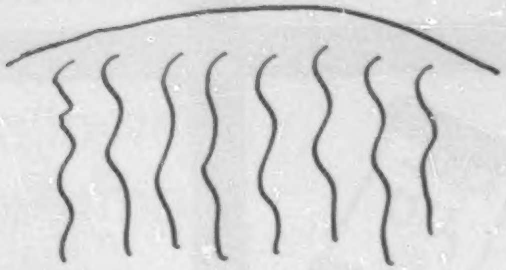
mbolized at some time in the life of the Lakota.



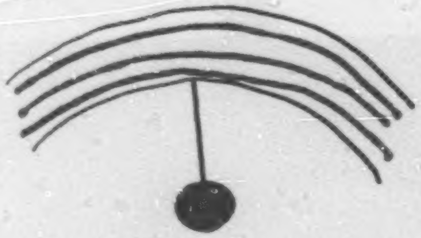
A generous person lives here.



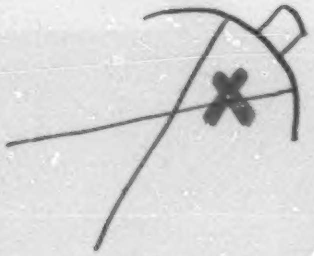
A sorrel or reddish brown horse.



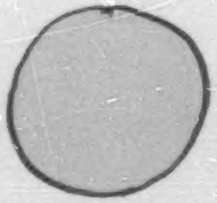
Winter, snow or path to the spirit world.



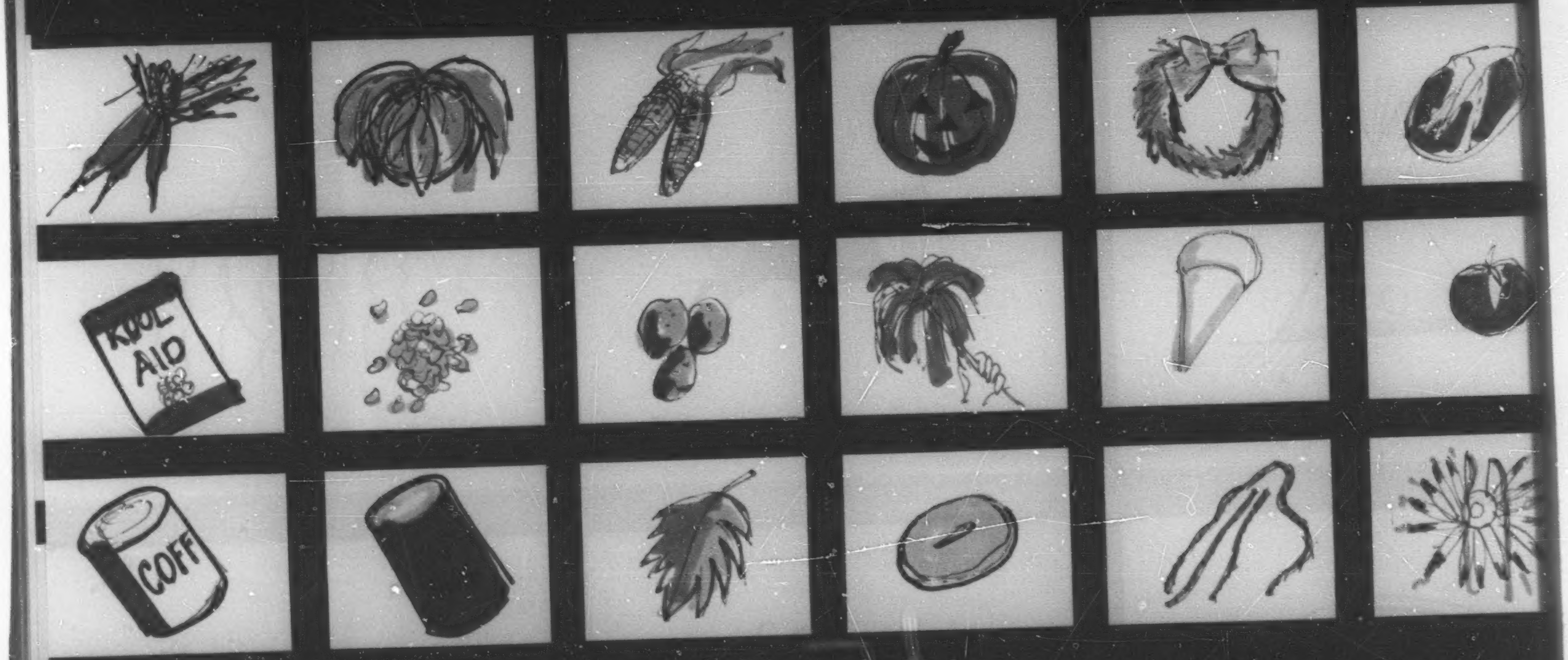
Night or when the sun goes down.



A warrior wounded in battle.



Inyan, the sacred stone.


KOOL AID
COFF

What hues are you reminded of when you read the following words or phrases?

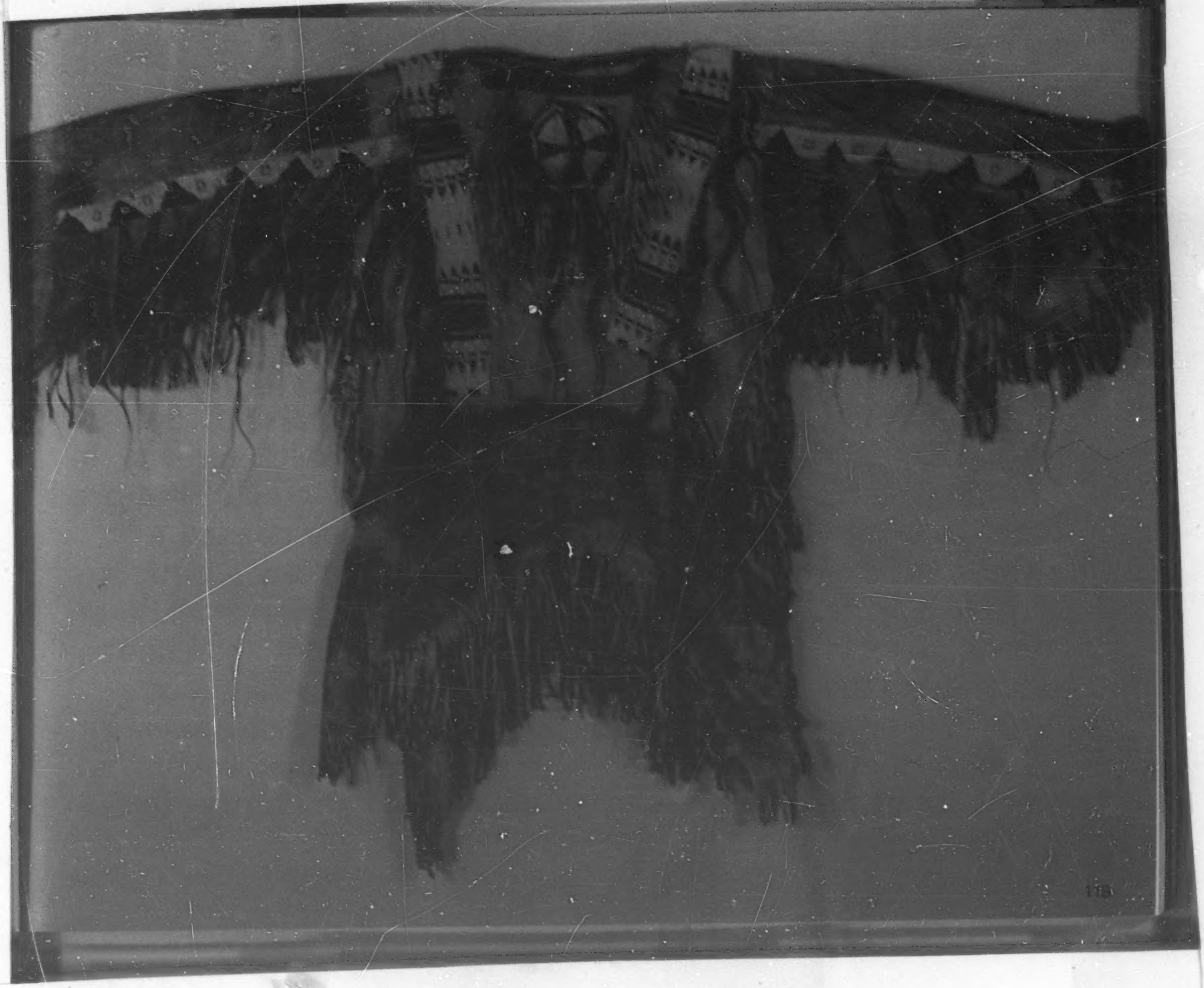
- Kool aid
- carrots
- snow cone
- jello
- coffee
- grape juice
- lettuce
- tomato
- licorice
- fry bread
- wojapi
- corn
- Timpsila
- meat
- pumpkin
- beans
- popcorn
- potatoes
- school colors
- Christmas
- Halloween
- Autumn
- babies
- patriotic
- highway signs
- Springtime
- pow wow

AN AMAZING THING HAPPENED LONG AGO

The story of how the Lakota grew into a powerful nation is a wonderful story of how a people were able to make many changes.

The story also includes their great love for beauty and the spiritual life. It is a story of how a people created a balance between survival, the spiritual life, beauty and harmony with the universe.

Our people did not always own horses. In early times our ancestors used strong dogs to help carry their tiny tipis across the prairies. This also meant they could not own too many things because they had to carry and haul all the things they needed. The fewer things they owned the more easily they could move and follow the herds of buffalo and other game animals. This did not stop them from decorating the few things they owned. In fact, it tells us how much the people thought of beauty. It also tells us how much they thought of the spiritual life, since much of


118

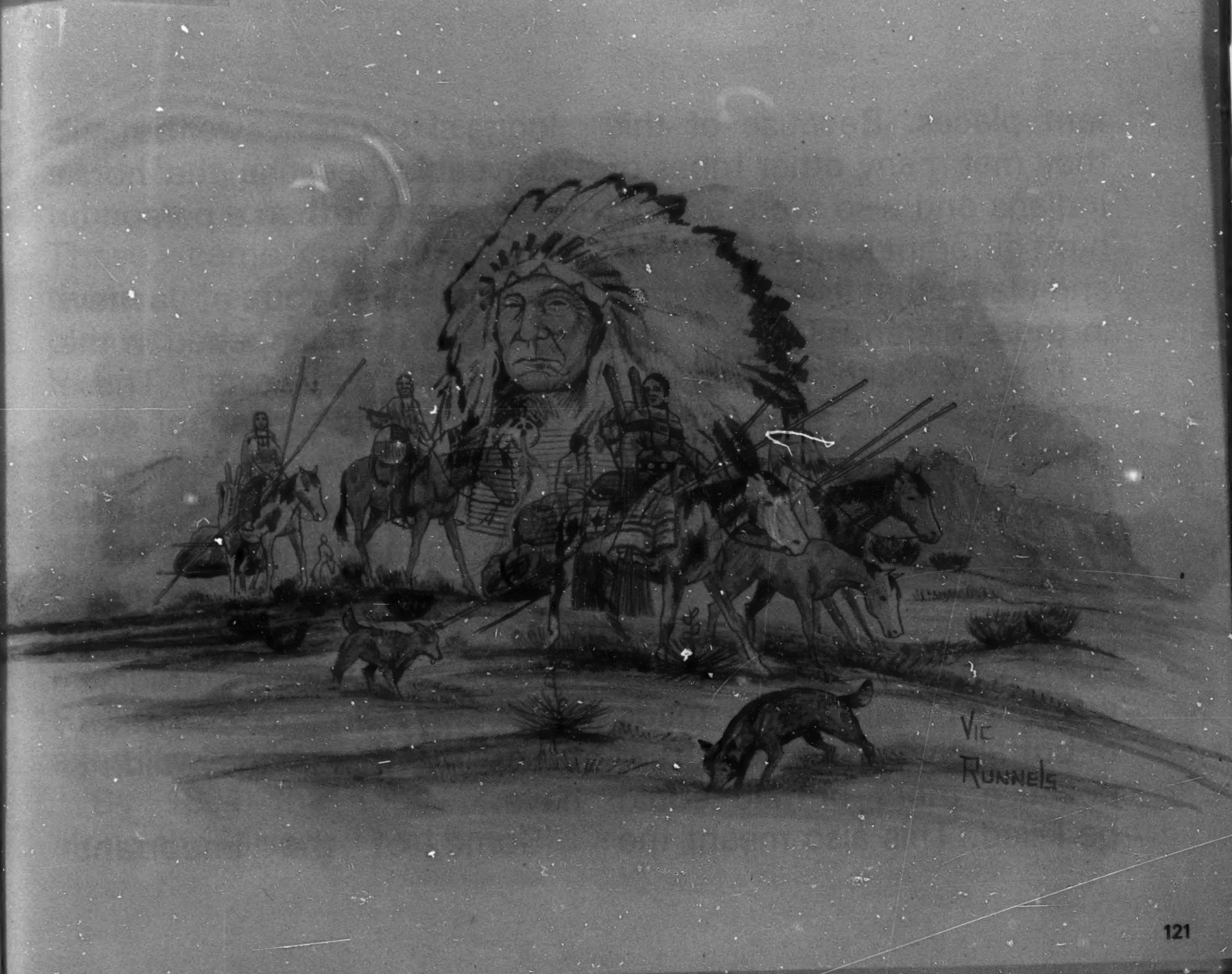
the paints and decoration symbolized sacred ideas. The finest paint and decoration was often reserved for sacred items and ceremonial objects, including clothing only worn at ceremonial times.

Some time during the mid-1700's, horses returned to the Great Plains and found their way into Lakota culture. These may have been traded to the Lakota who got them from other Indians, who got them from the Spanish. It was the Spanish who **reintroduced** the horse to North America at the time **they** discovered America and conquered the Native Peoples living in the south.

Once the Lakota obtained the horse, they could do many more things. The Lakota could now ride up beside the running buffalo and spear or shoot them with arrows. In this way they could kill **more** whenever they needed to.

Before, they had to stampede them over cliffs or sneak up on foot and shoot a few before they ran away.

The horse also made it possible for the Lakota to travel faster and further to dis-


VIC
RUNNELS

tant places. Because of this they met many other tribes of Indians and also were able to hunt different kinds of animals and plants that lived and grew in those distant places.

This meant they could also now own more and different things because the horses could carry more than the dogs. The Lakota began to have larger tipis because the horse could haul longer and heavier tipi poles. The tipi covering or lodge skin made of buffalo hides became larger because more buffalo could be killed. This also meant the lodge skin was heavier but still moveable because the horse was stronger than a person or a dog.

This tells you of a few changes that happened in the life of the Lakota. These changes gave rise to even more.

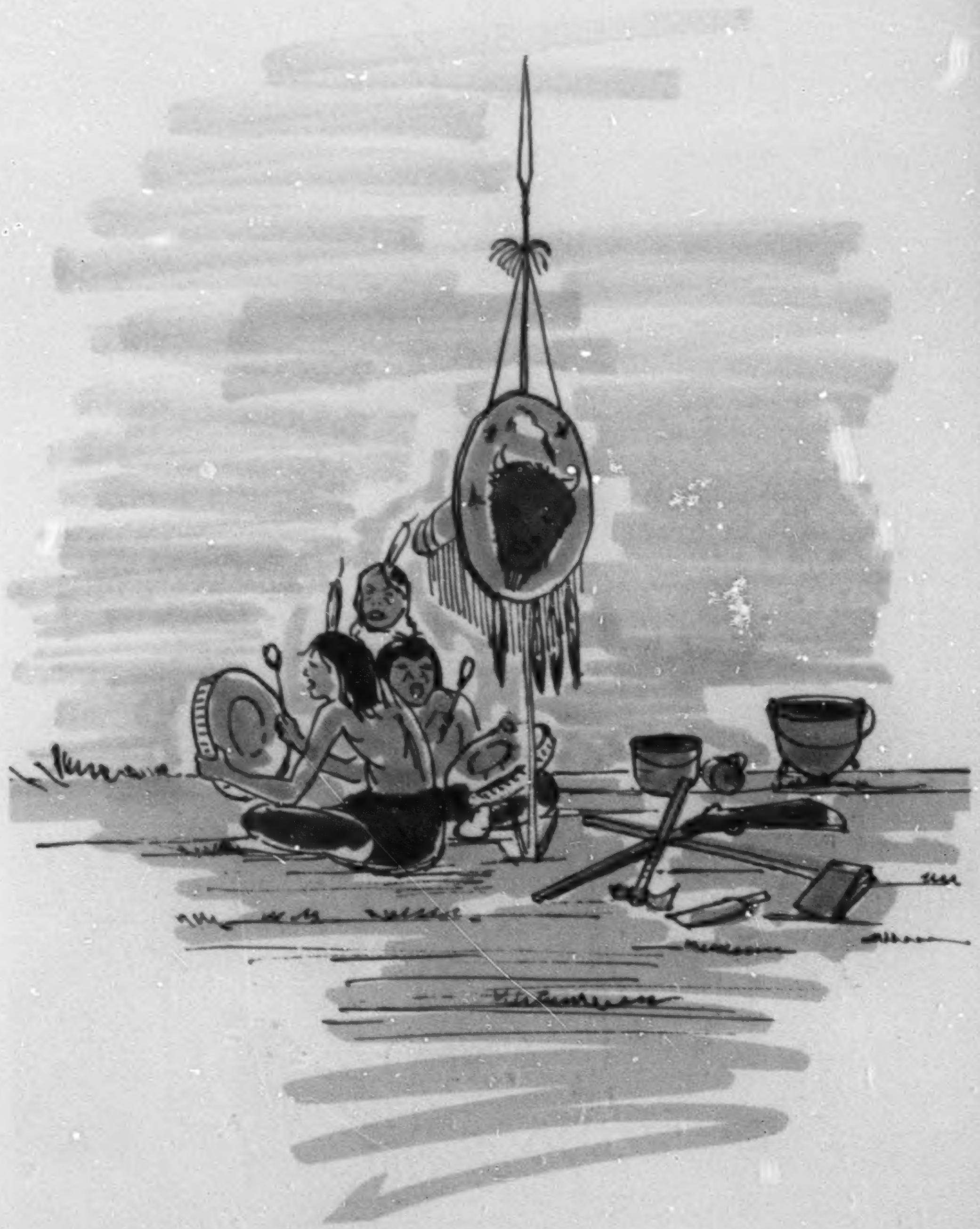
Because the Lakota could get more meat and hides than they could use, and because they could travel far and carry more, they began trading what they didn't need to other tribes for things they didn't have.

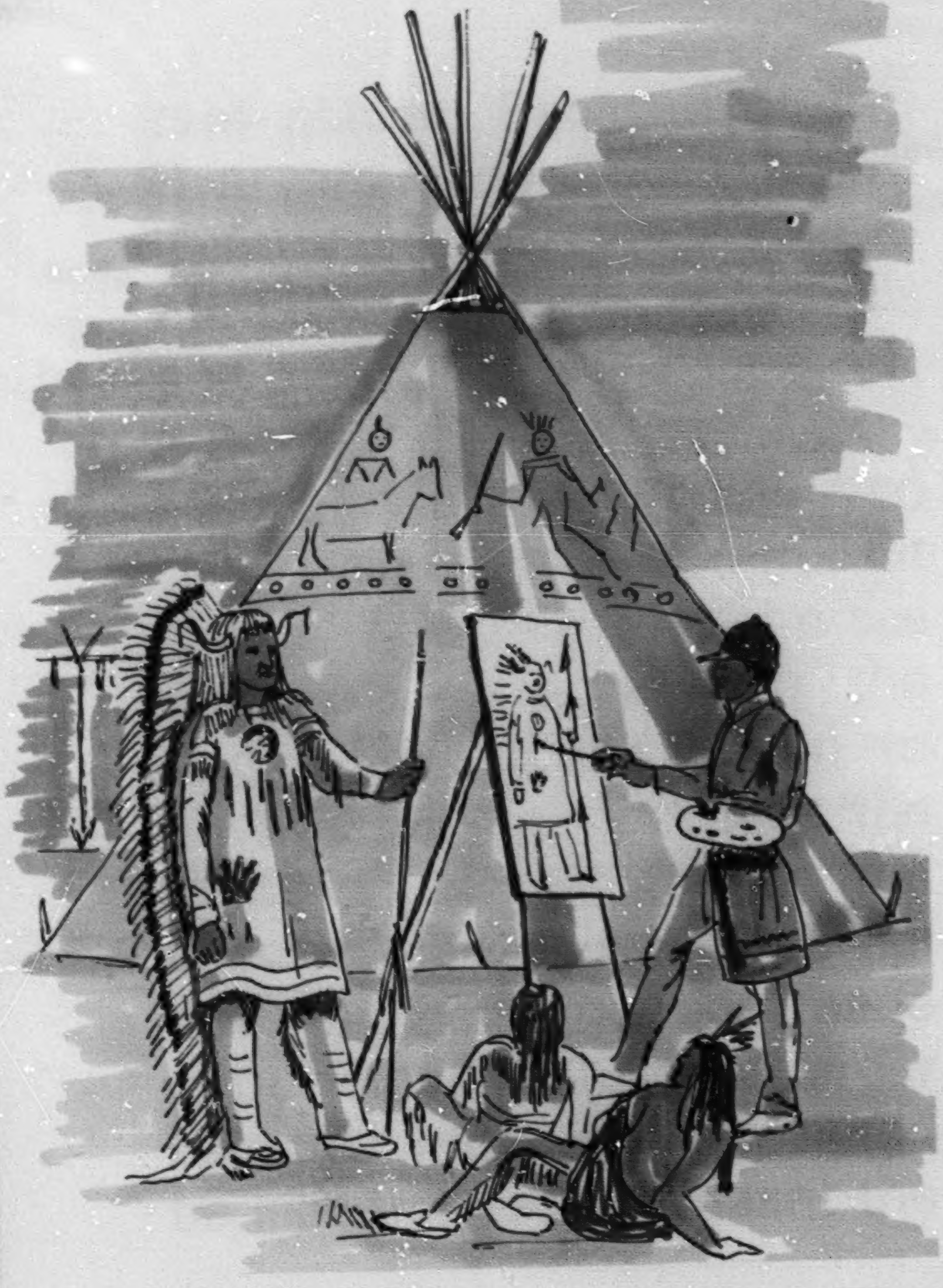
Some of the important

things that came to them in trade from other tribes were tobacco, squash and corn. These came mainly from those tribes that lived and planted along the Missouri River. These tribes lived in earth lodges and grew gardens. They did not follow the buffalo herds as the Lakota did.

As early as 1738, non-Indians were introducing new materials among the Missouri River tribes. Knives, kettles, axes, awls and even guns.

By 1804 the tribes seen along the Missouri had beads,





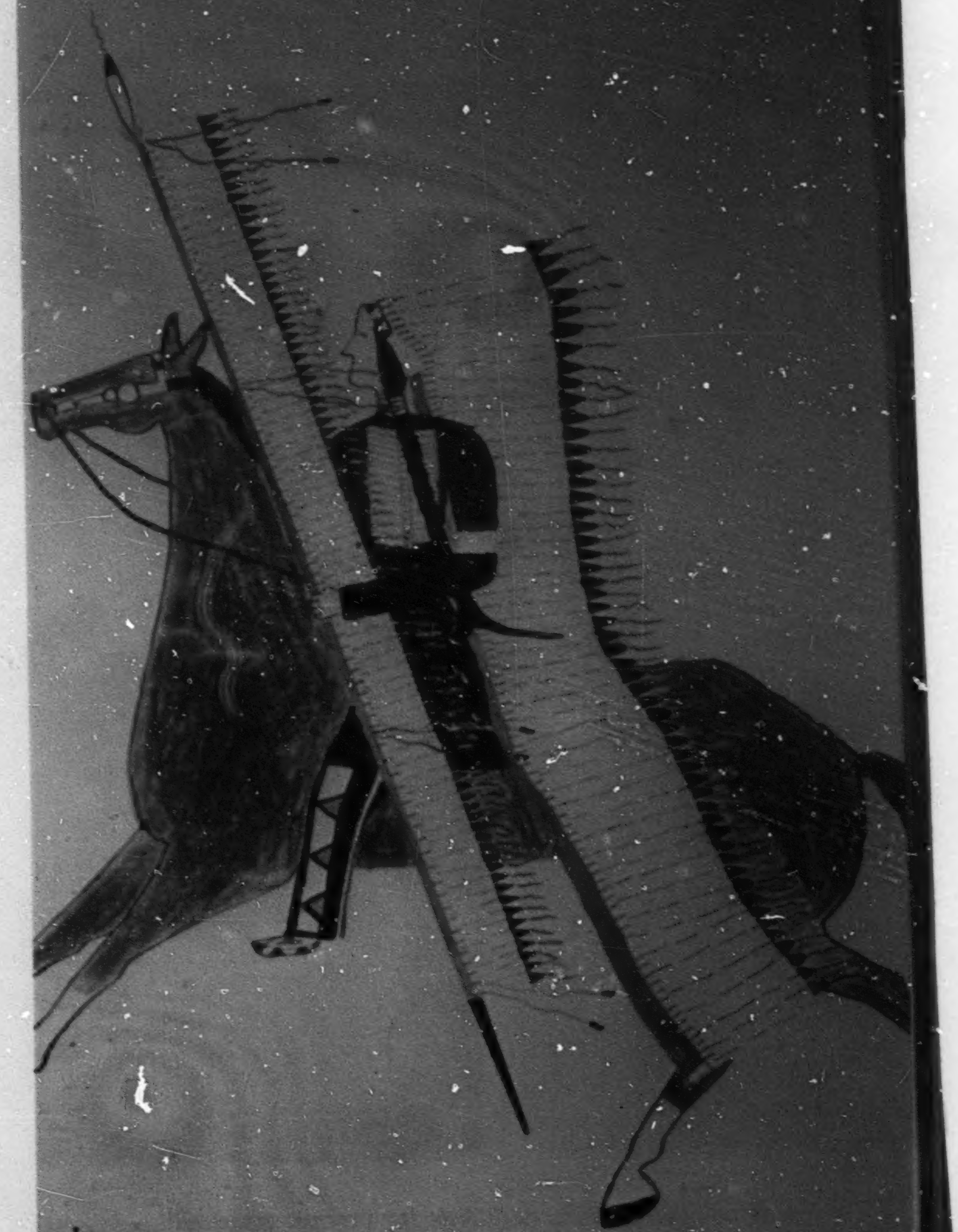
cloth, brightly colored painted items, and metal decorations.

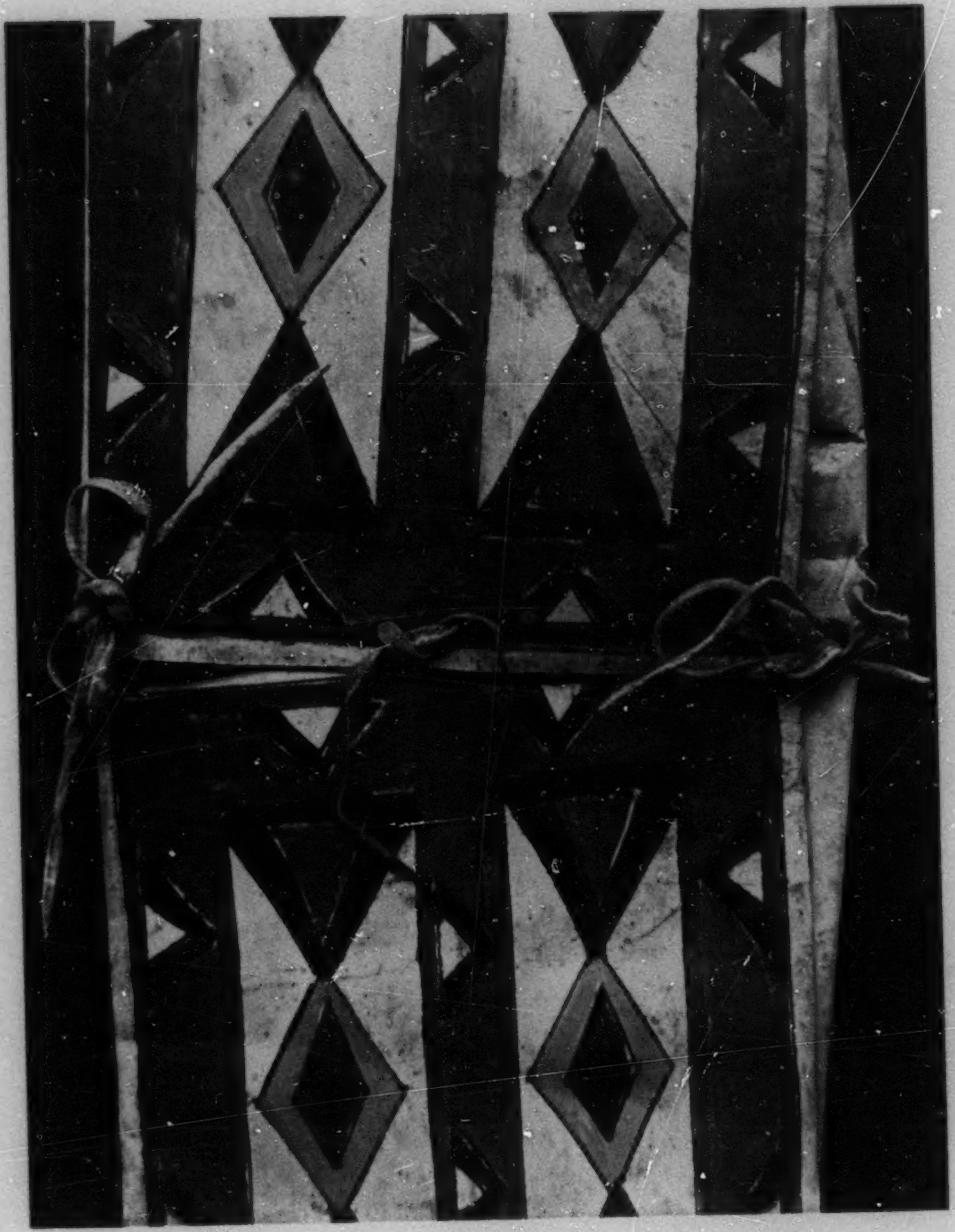
By 1832 the Lakota were observed and painted by George Catlin, a non-Indian artist. What he saw, painted and wrote tells us that the Lakota had made other remarkable changes.

By the 1830's the Lakota were seen decorated with glass beads manufactured in Europe, metal coins and buttons; red and blue trade cloth; ribbons; metal discs; brightly colored robes and clothing; and bright colors applied to their own bodies and the surfaces of household utensils, bags and tipis.

The Lakota had adopted for their own use many non-Indian trade items. They had converted or changed them to fit their own ideas of beauty. Because the dyes and pigments of the non-Indian had been developed over many centuries of use, they were much brighter. The Lakota became very fond of these bright colors and began to replace their own paints and dyes with them.

This meant, of course, that their clothing and household





A painted rawhide container for utensils and food.

items became more vibrant. The Lakota began using many full intensity and brilliant hues in their art work. By this time the Lakota also had a number of rifles and large herds of horses. They had grown so large that they had also broken into a number of bands. They had also established a complex system of self government and leadership in each band.

Many of the beliefs had grown into elaborate, beautiful and well thought out ceremonies and rituals. Non-Indian traders with pack horses and wagons of cloth, more beads, rifles, paint, axes, kettles, needles, dyes, knives, powder and ammunition found their way among the Lakota. They traded for beaver, mink, weasel and buffalo hides.

The arts of the Lakota became more lavish because of the new materials and to meet the new demands of ceremonies, which were usually followed by the giving away of many fine gifts to those who attended the ceremonies and dances.

The arts also changed to re-

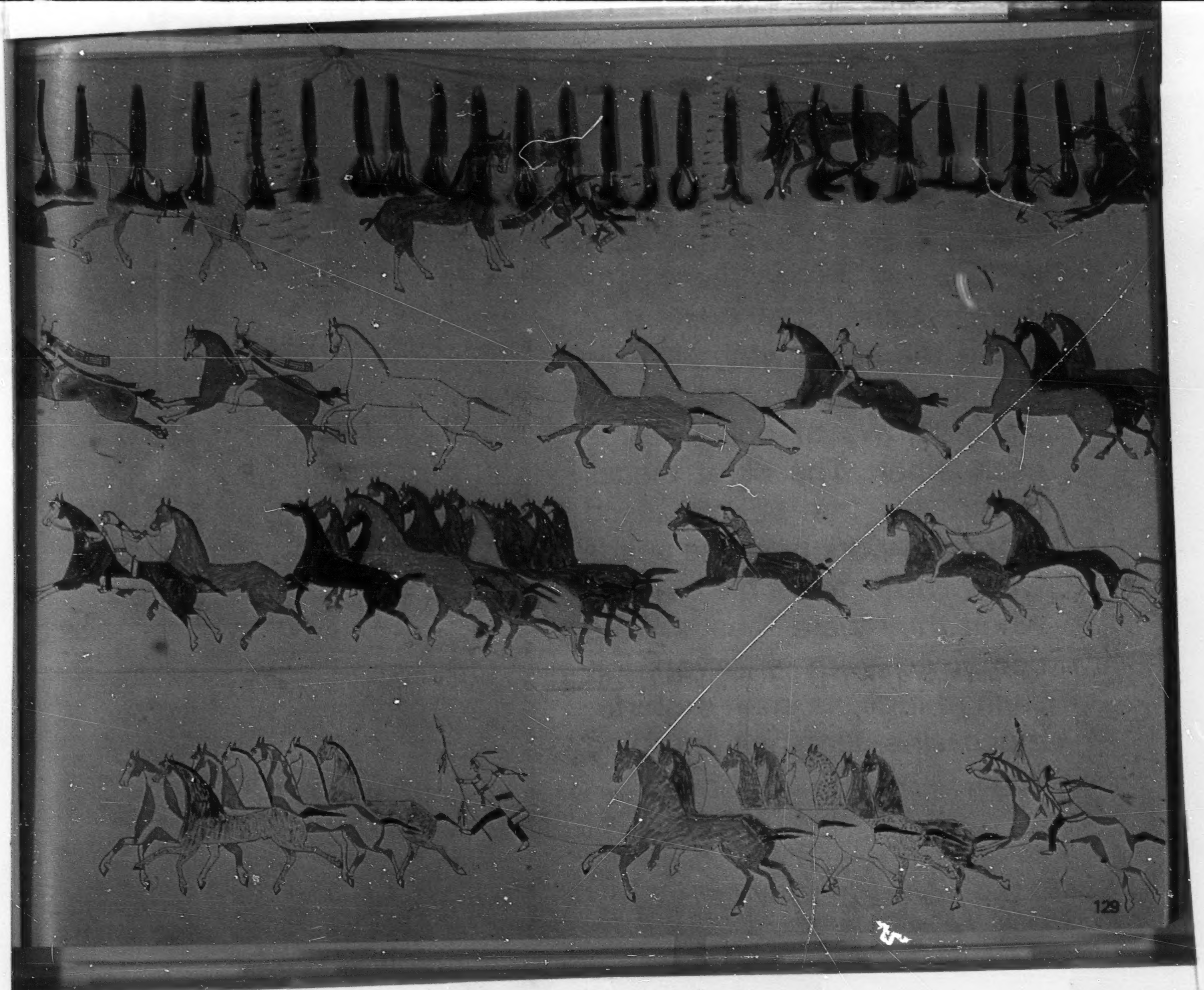
flect the new and evergrowing self and public images of warriors gaining honors and becoming leaders. Young and older people who had been a part of certain ceremonies also adopted new or changed art forms to tell others of their honors and vows.

Many art pieces were even made to decorate the favorite horses of people who could afford to get, make, and own such things made with the precious trade goods.

Even within a band or among bands of Lakota, trade took place. Horses became the medium of exchange much the same way as we use money today to estimate the value of things we buy and own.

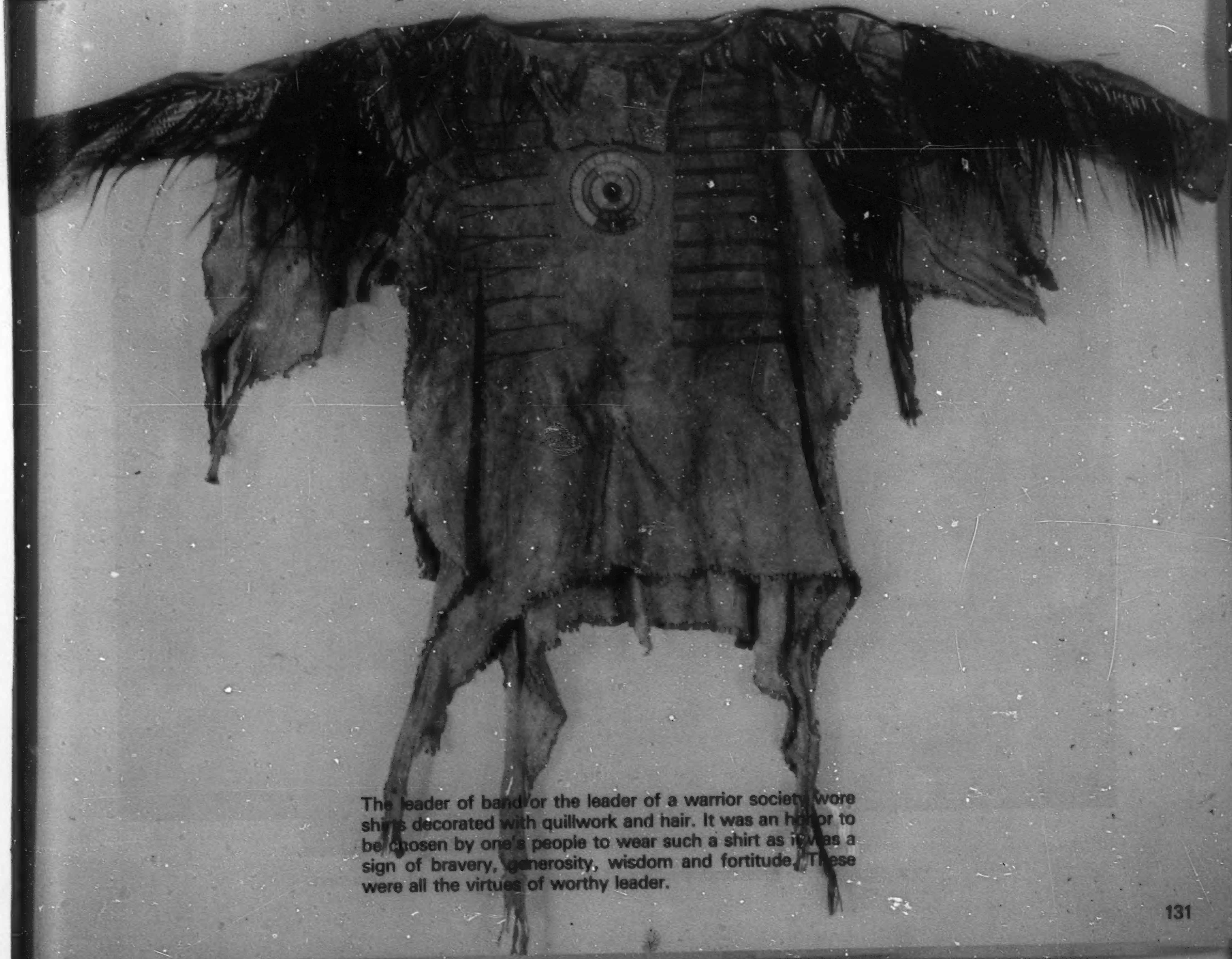
To own many horses long ago was to be wealthy, for one could hunt successfully; conquer the enemy successfully; move and carry more and also trade for what one wanted.

A man sometimes made paintings on the tipi liner telling of the number of horses he owned and how he got them.


129

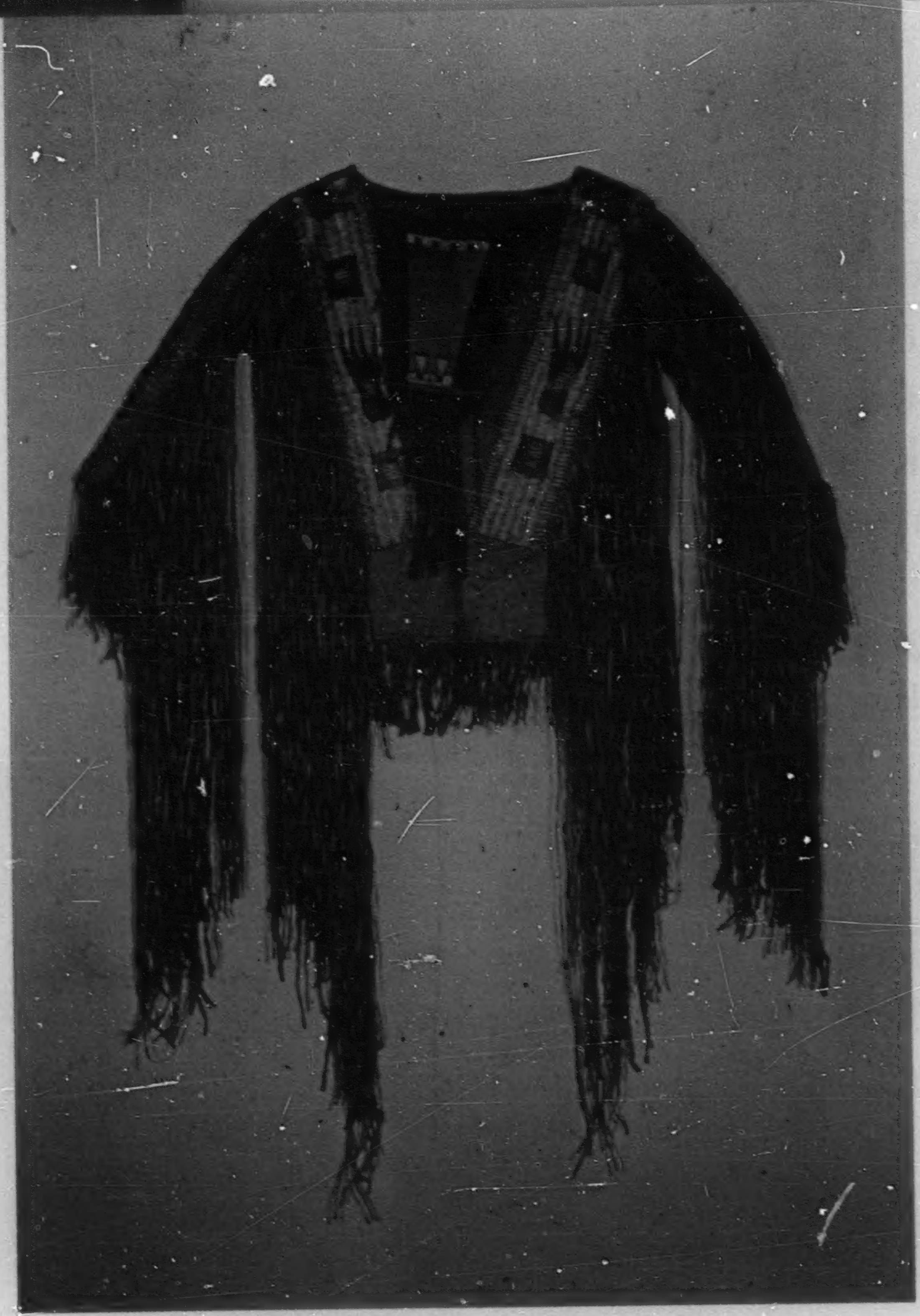
The use of dyed porcupine quills, to decorate surfaces, is an ancient art. When beads were obtained they were used much the same way as quills were used to make designs by placing rows of color beside each other. The older pieces of art by the Lakota used more quillwork because beads were not available. Later when they were, beads were combined with quillwork on such things as men's shirts, moccasins, leggings and pipe bags.

A man's legging with quillwo[illegible] beads.



The leader of band or the leader of a warrior society wore shirts decorated with quillwork and hair. It was an honor to be chosen by one's people to wear such a shirt as it was a sign of bravery, generosity, wisdom and fortitude. These were all the virtues of worthy leader.

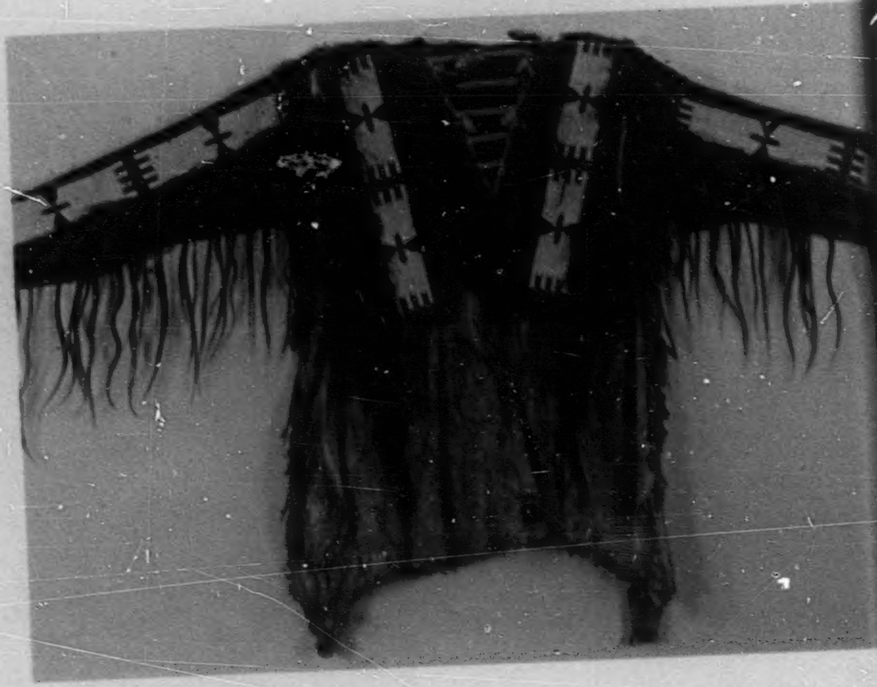
Pipe bags are still made today with quill wrapped fringes on the lower part.



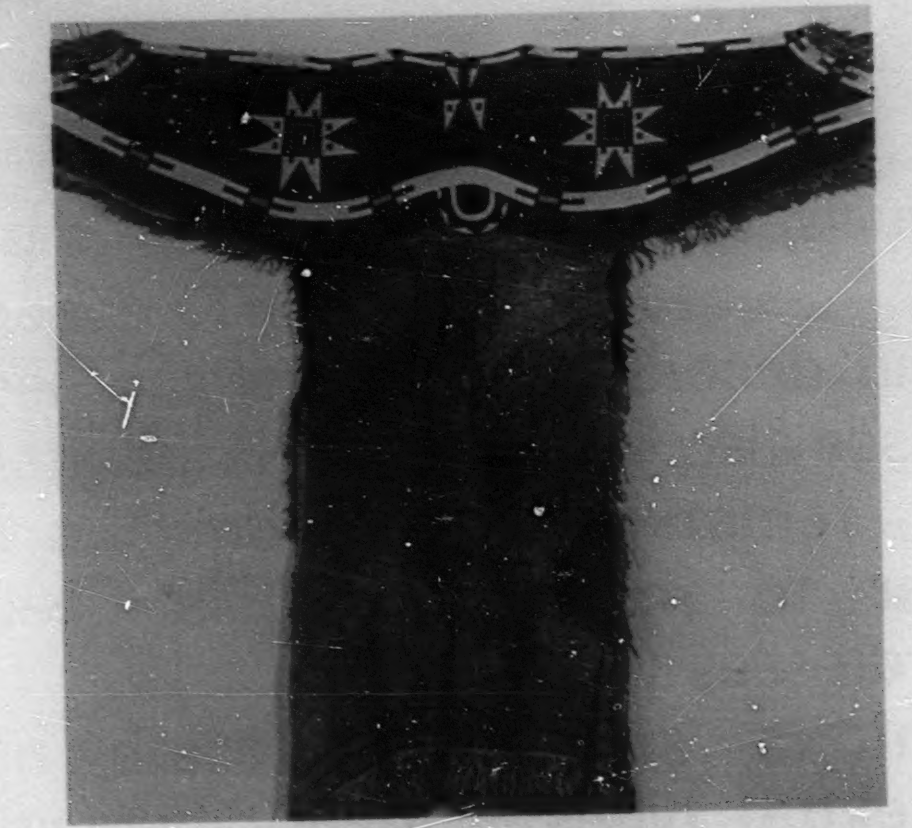
This shirt combines beads with quillwork.

Beads became very popular and were used to decorate in much the same way as quills had been used. Many of the old quillwork designs were simply reinterpreted with beads.

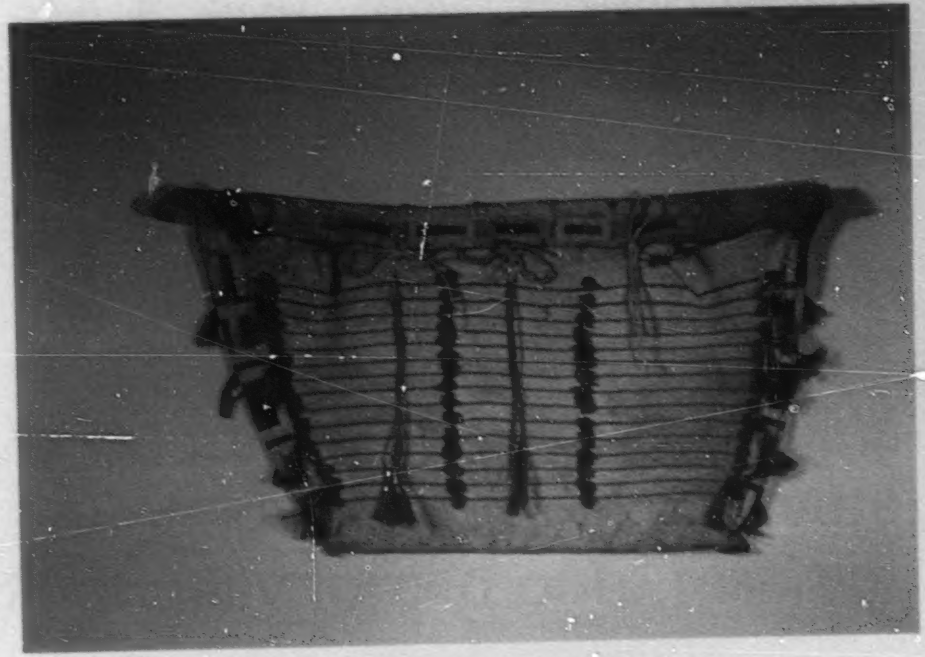
As the beadworker learned more about her medium, her designs began to change. The designs became more intricate with diagonal lines and more complicated combinations of triangles, squares, oblongs, bars, dots and fine borders. Greater areas of surfaces were also covered entirely with beads where before



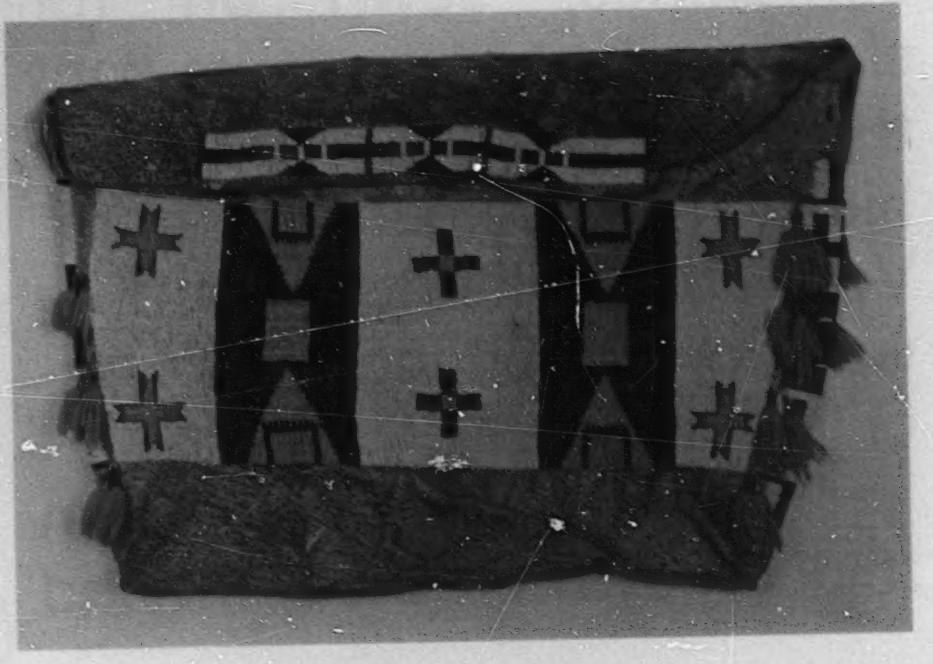
A portion of man's shirt showing old quillwork designs rei
terpreted with beads.



An intricately beaded yoke of a ladies dress.



An old style quilled saddle bag.

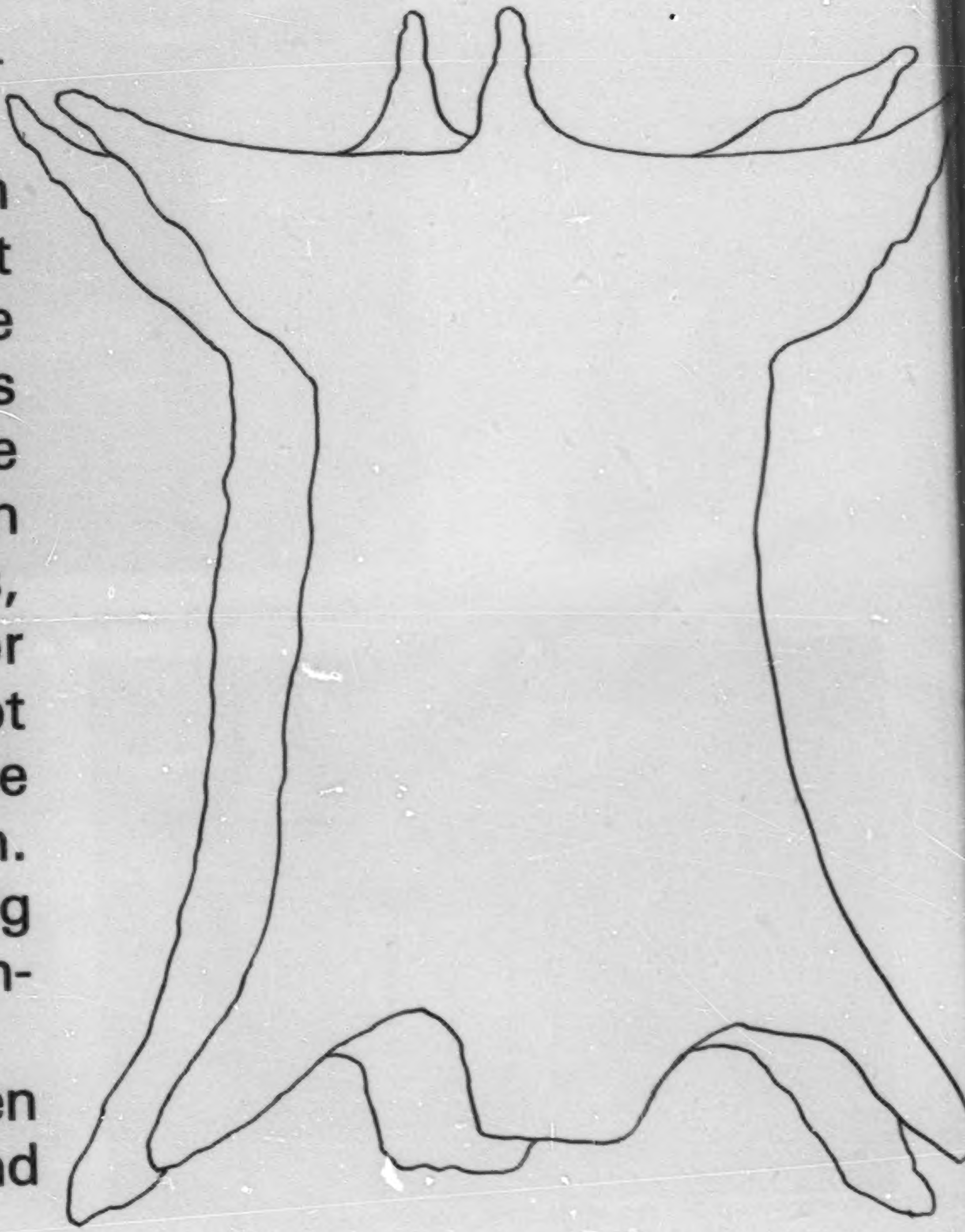


A fully beaded saddle bag.

only rows of quills had appeared.

The design and decoration of women's dresses also went through some remarkable changes. Similar to men's shirts, the older dresses were simply two hides sewn together with extra hides, sometimes, sewn on for sleeves. These garments kept the same basic outline as the hides they were made from. Very little tailoring or cutting was done to change them until later times.

The flaps of the dress when folded down on the front and

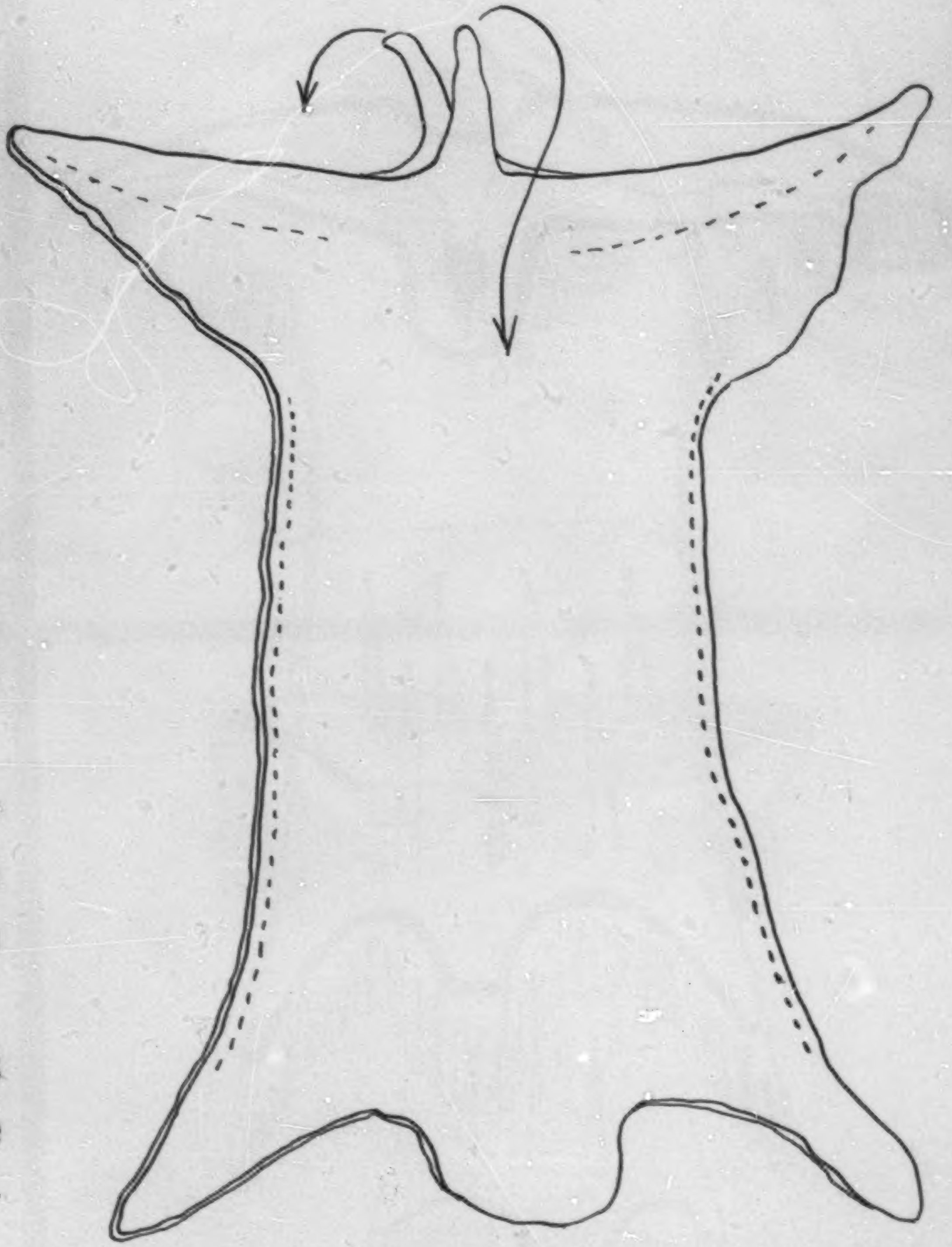


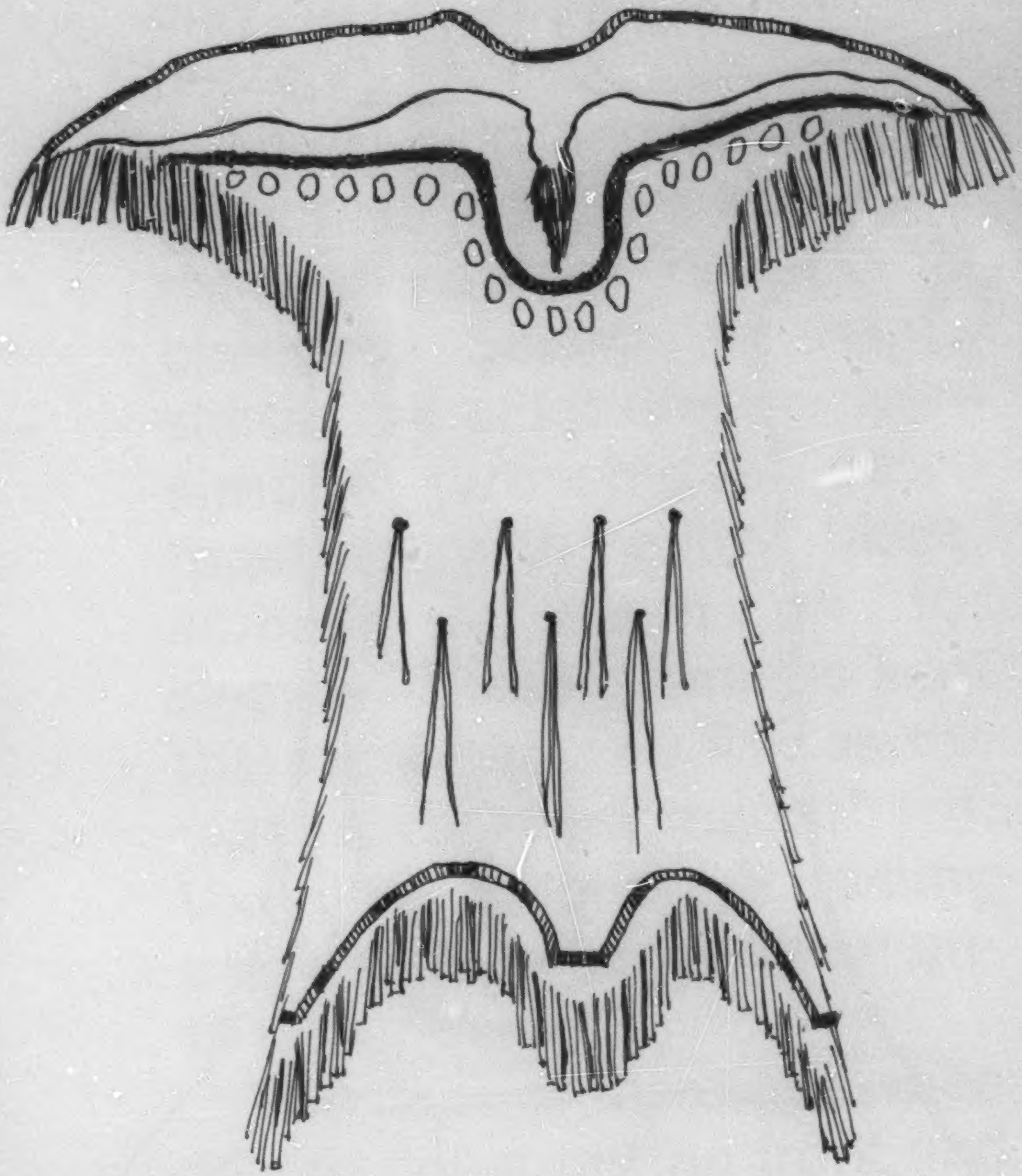
back which were decorated with quills or beads. The tail of the elk or deer was left attached to the tanned skin as decoration and a symbol of womanly virtues, elegance and grace.

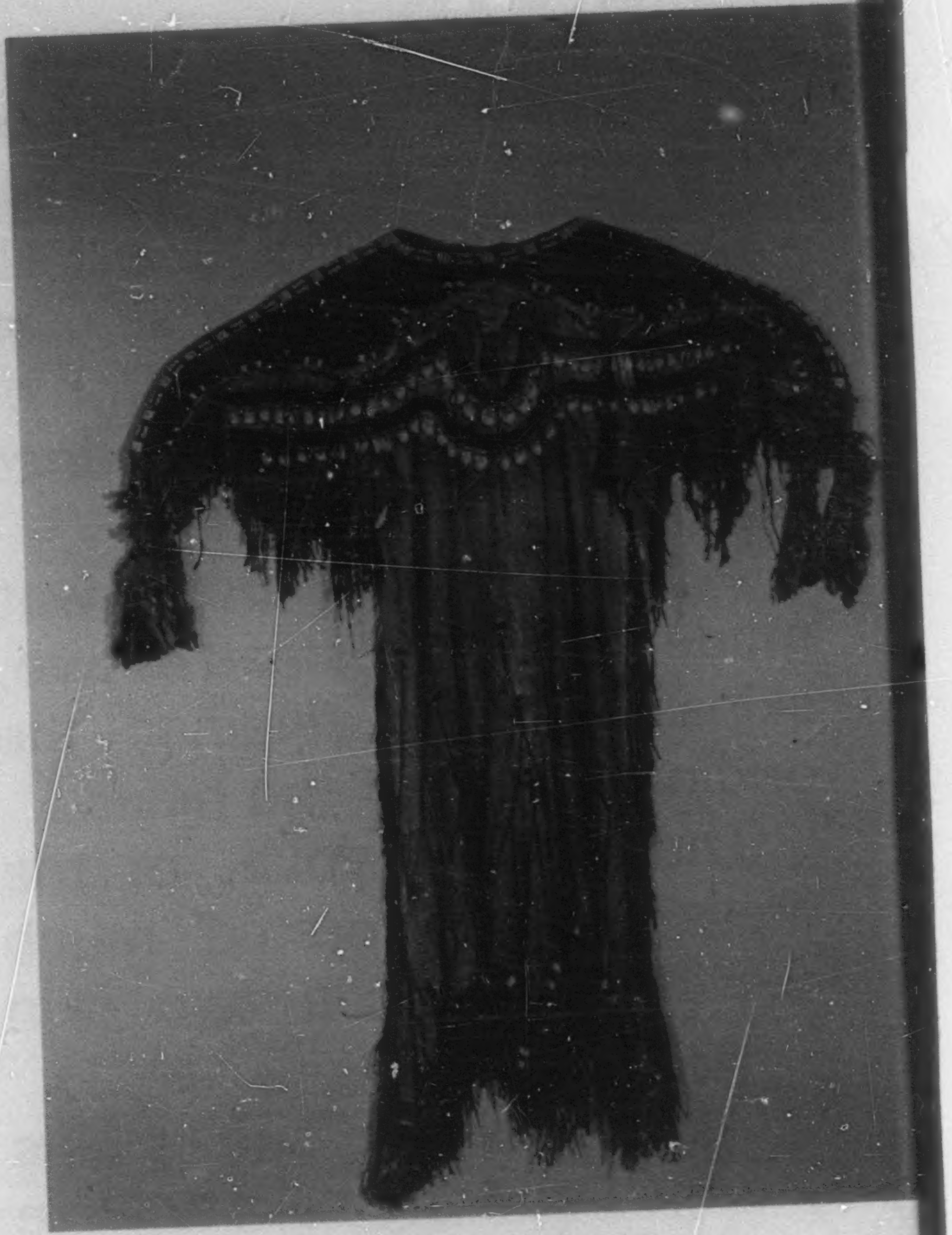
A three skin dress was made of three, instead of two, skins and also retained the original shape of the hides.

The top, or yoke, of the dress was decorated much like the top of a two skin dress.

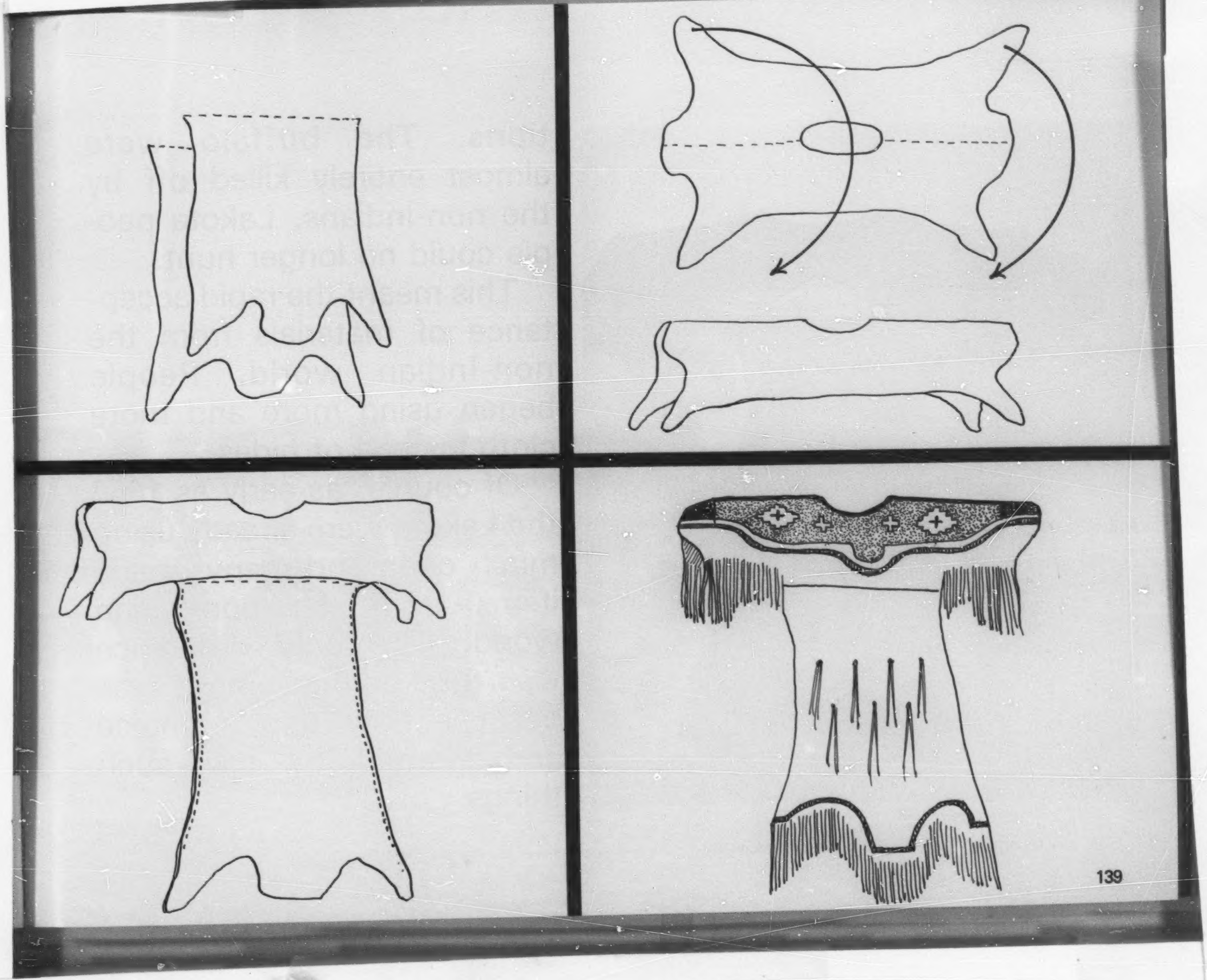
Conditions on the plains changed and the Lakota were gradually forced onto reserva-

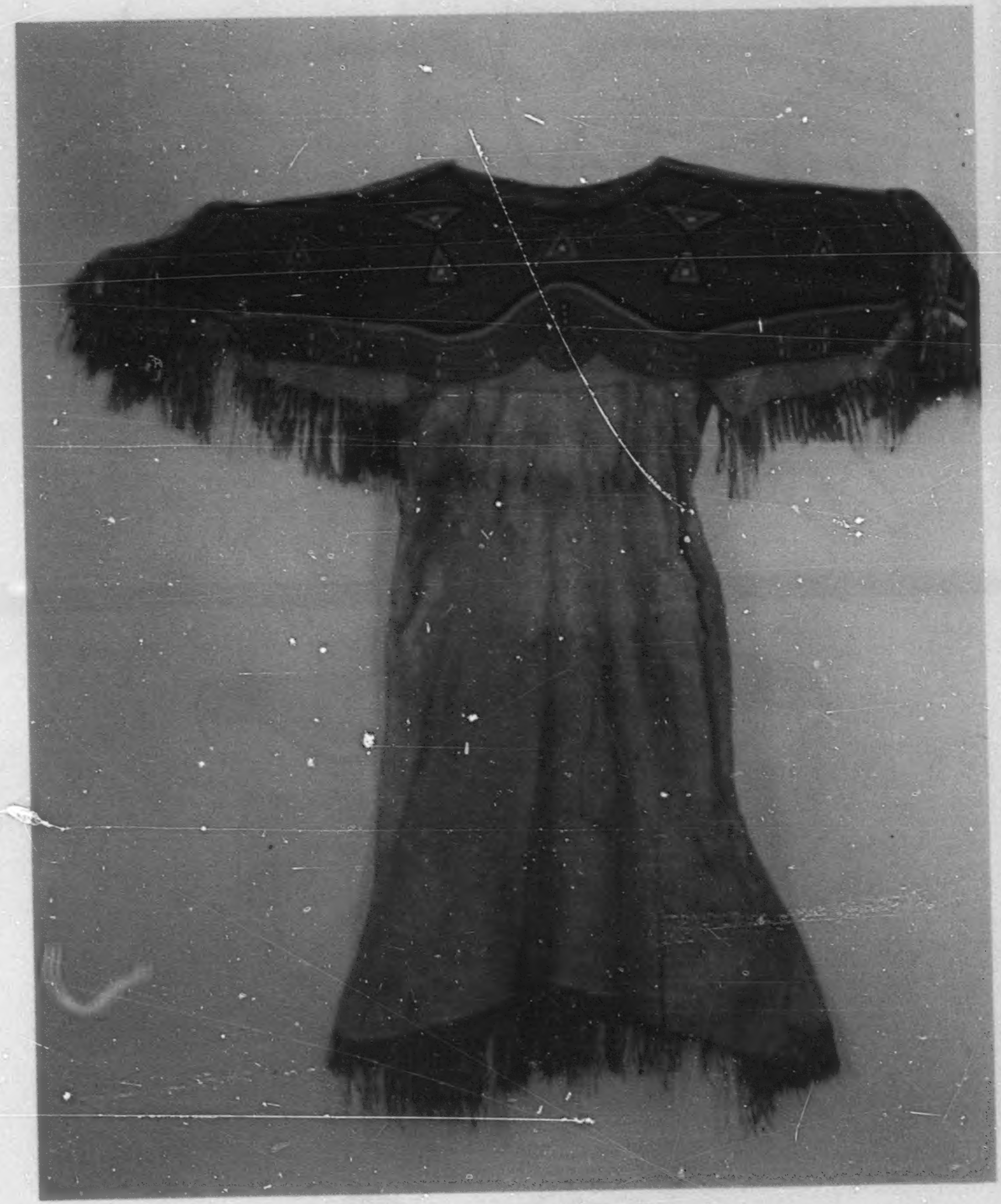






A two skin dress decorated with early trade beads and elk's teeth.



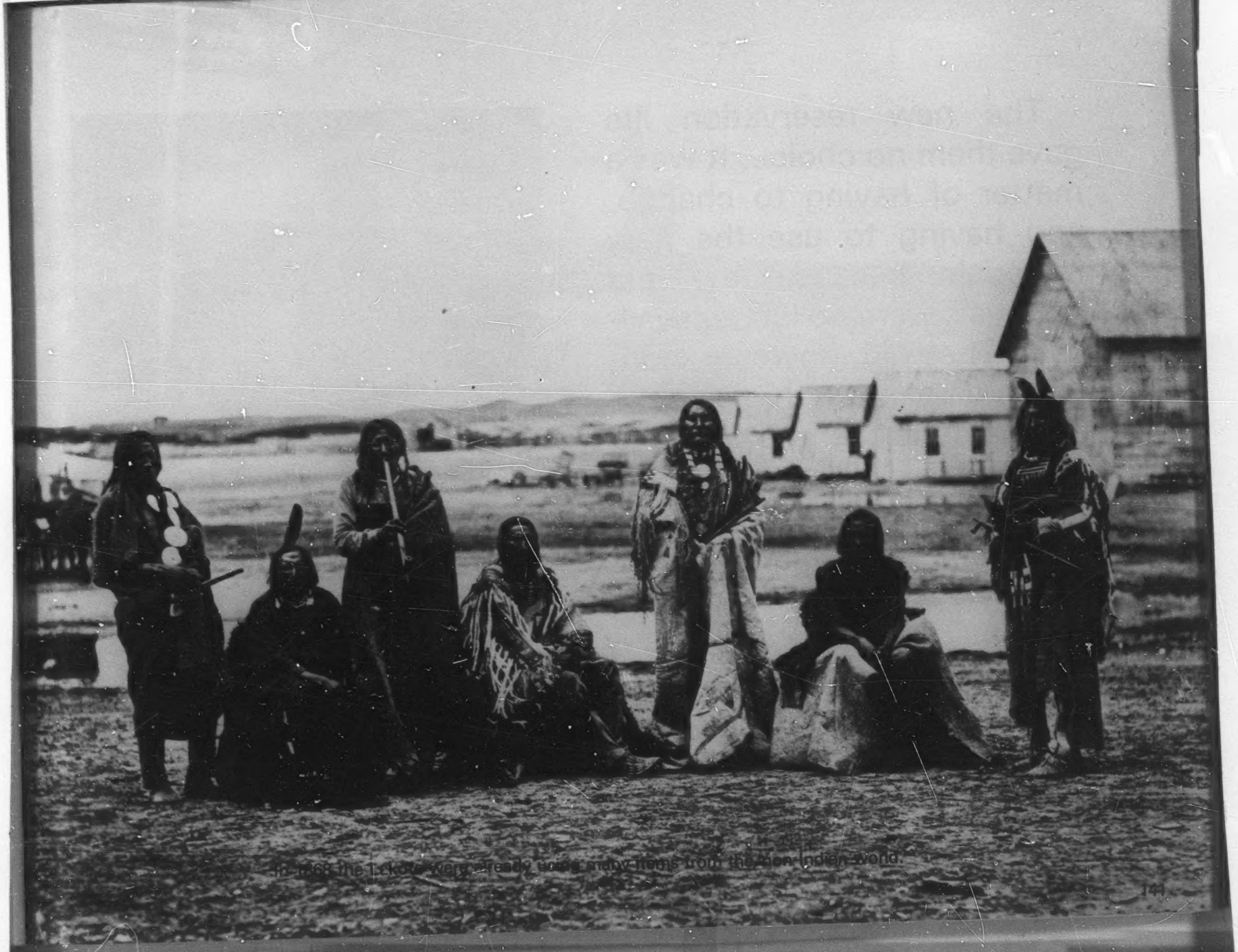


A three skin dress decorated with seed beads.

tions. The buffalo were almost entirely killed off by the non-Indians. Lakota people could no longer hunt.

This meant the rapid acceptance of materials from the non-Indian world. People began using more and more cloth instead of hides.

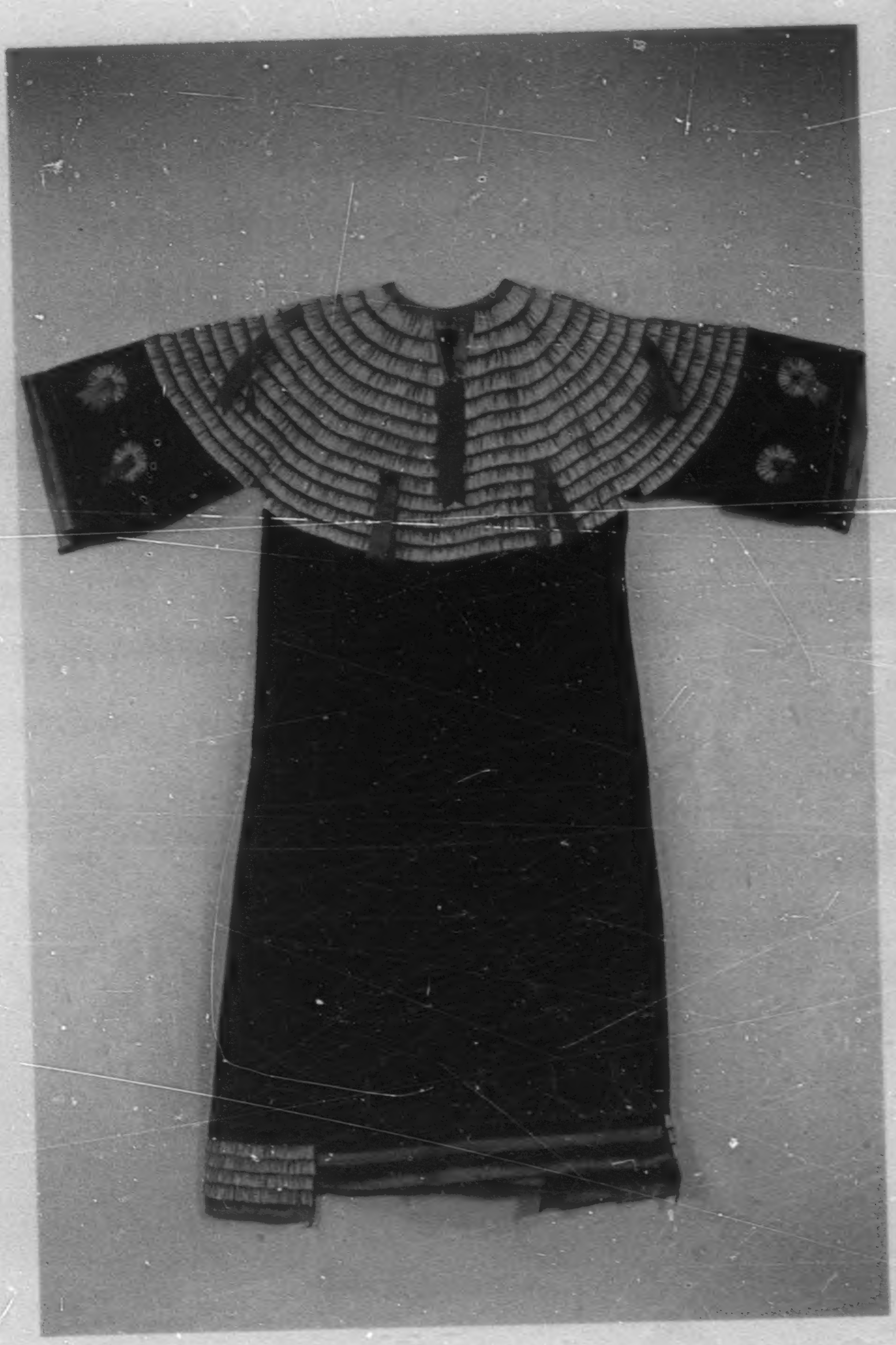
Of course, as early as 1868 the Lakota were already using much cloth and many, many items from the non-Indian world. The only difference was this: at that time it was because they had a choice and wanted to use such things.

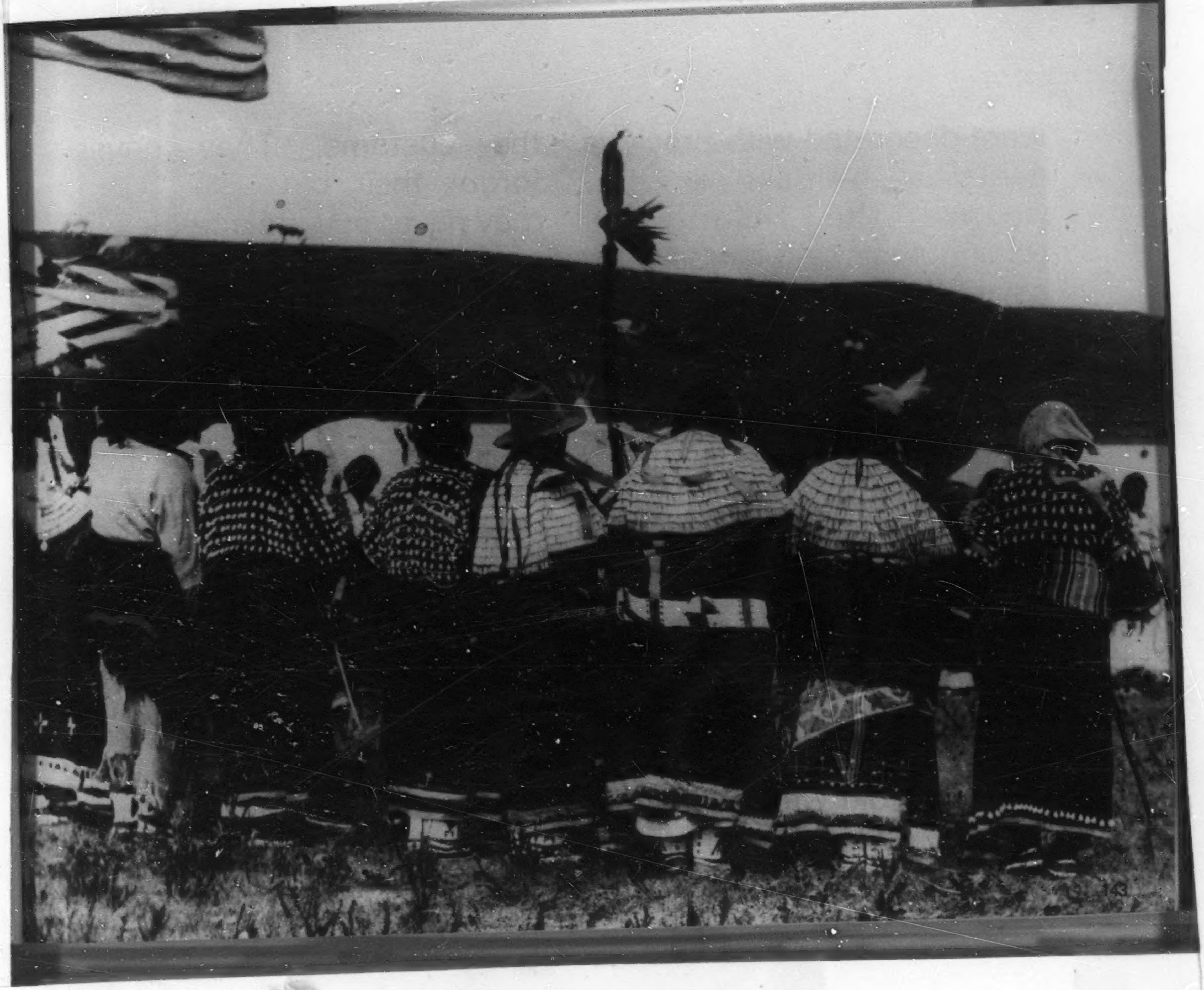


In 1868 the Lakota were already using many items from the non-Indian world.

The new reservation life gave them no choice. It was a matter of having to change, and having to use the new materials because the old materials were no longer available. They did, however, continue to decorate things in the old way and the arts changed again.

Since hides were no longer available, the old blue trade cloth became the popular material for garments. Many trade cloth garments were all that was left from the pre-reservation life. The older pieces were treasured for they




143

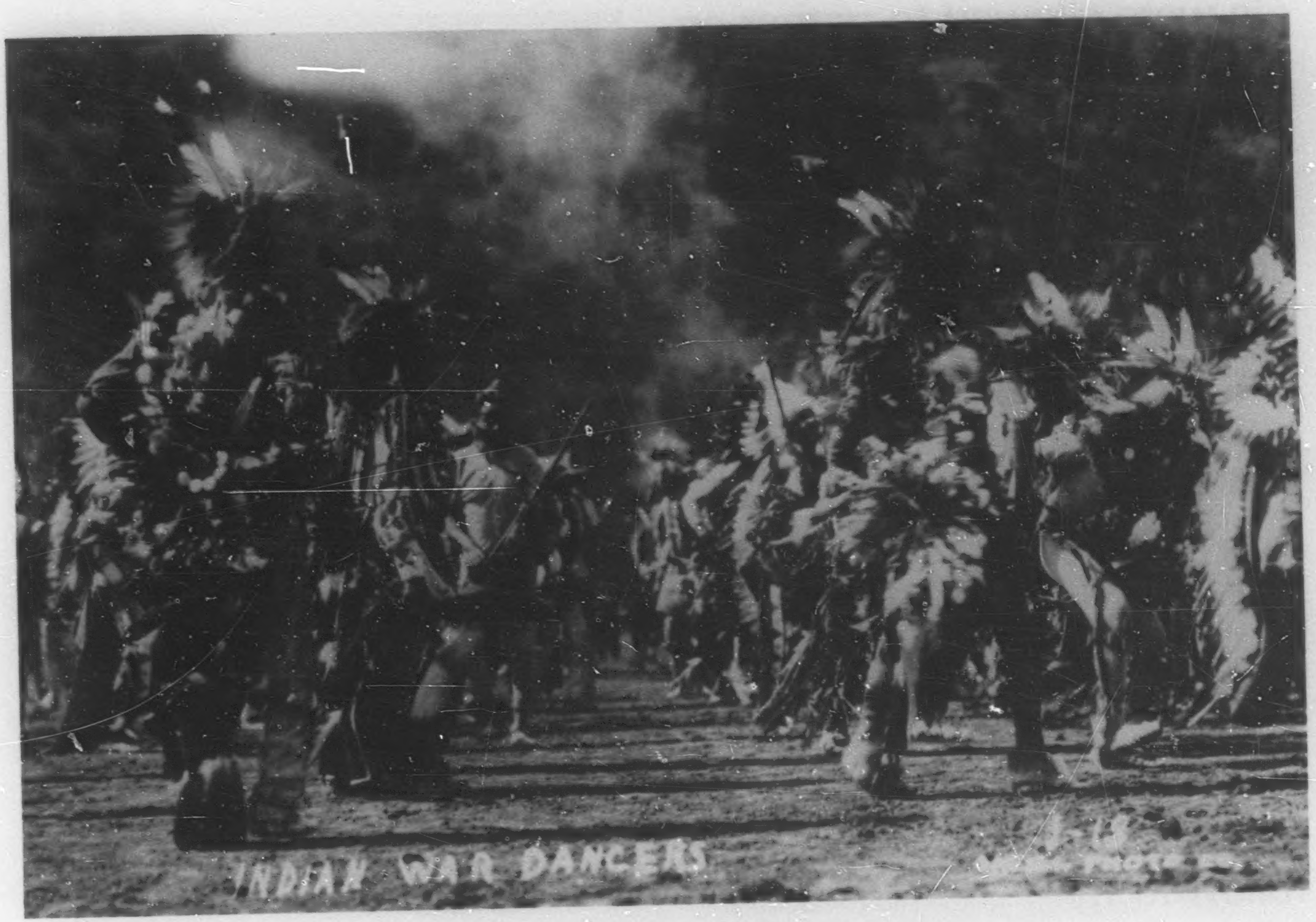
were decorated with precious dentalium shells and elk teeth.

Once the reservation trading posts and stores were established, blue wool, dentalium shells and ribbon became available and many costumes were made of these materials again.

Of course, these were only worn at ceremonies or celebrations when the people danced.

Even though our people had to live on reservations and change their style of living, they never forgot. They never forgot the old way of life and the customs. They never forgot their old beliefs and they never quit making the old art forms. Some of the things they made were identical to the original pre-reservation pieces. People were allowed to own cows and hunt once again on the reservation. They could once again tan hides.

The government also allowed the Lakota people to, once again, gather in large camps for annual celebrations. In former times they gathered once a year for the Sun Dance. While the Sun Dance was now forbidden, the peo-


INDIAN WAR DANCERS

ple were allowed to gather on the Fourth of July. At these large gatherings they prayed, danced and did some of the old ceremonies that they did during pre-reservation days. The Lakota continued to make traditional art forms for these occasions. They made beaded costumes, horse trappings, parfleche containers, saddle bags, decorated robes and even a few painted tipis and feather headdresses.

Many of the things made during this time were made as gifts for the give-a-ways that followed the ceremonies.

Women's Meeting
& Giving of Presents
PL-122

We can be very proud that our grandparents and great-grandparents preserved the art of the Lakota. We can be proud and happy that our grandparents did preserve our traditions or we would know very little of the beauty of our heritage.

It is our turn to carry on with what we have learned. We are still Lakota and like the old ones, must continue to know and yet make some changes, for change is a part of the story of our people. We can, however, choose what and how much we can change. Making and performing art is one way to tell the world of the beauty of the Lakota way of life. Years from now, what we keep and what we change will be a record of the wisdom and love of beauty of the Lakota people.

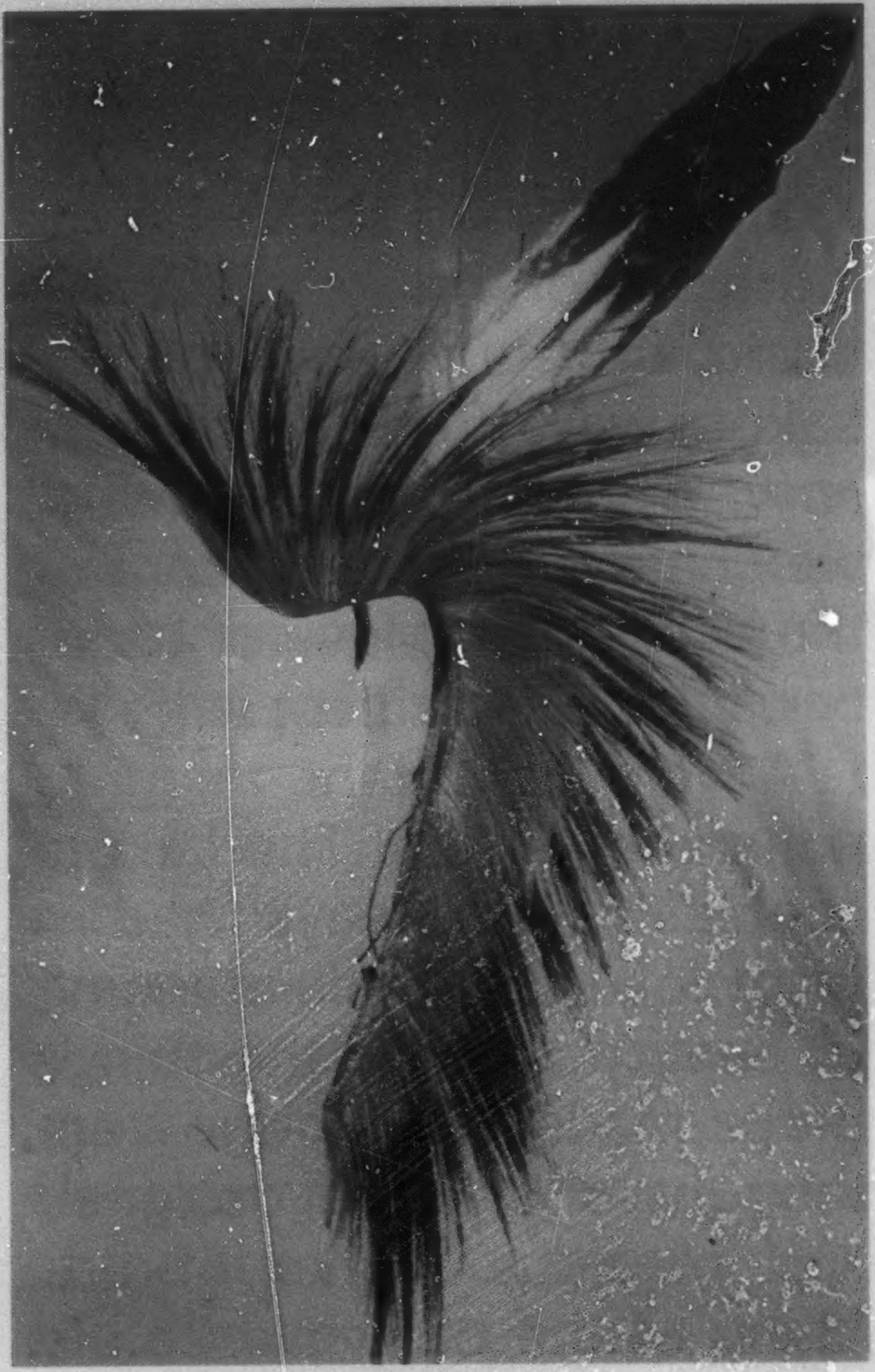
A very important thing to remember is this: The Lakota people have always had a great love and understanding of beauty. Today, the things they made long ago are thought of as well designed and precious works of art. Many of the older pieces are displayed in great museums all over the world. The non-Indian in this country and especially those in foreign countries have come to recognize the arts of the Lakota and other tribes as the original and finest art of North America.

One of the outstanding things about the art of the Lakota is the use of **Color.** **Color** is one of the most powerful and complex of all the design elements. Our peole were masters of . . .

COLOR

DID YOU KNOW

Lakota people continue to be fine artists and craftsmen. They still make many of the traditional pieces for dances and ceremonies. While some of the old ideas about these things have changed, the use of color and design still remains high in quality. Many of the pieces are based on, or copies of, older pieces owned by families or in museums.



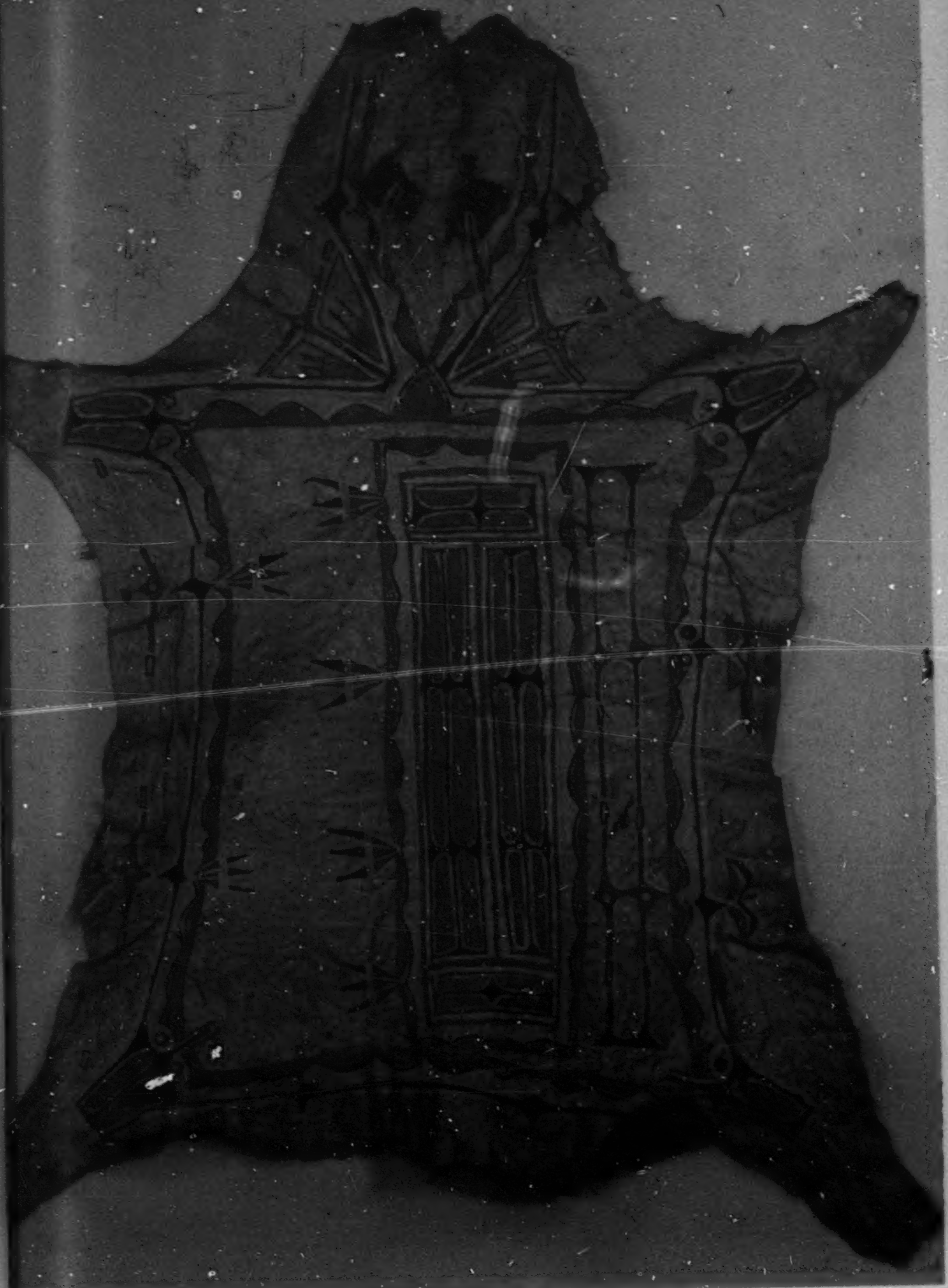
The headroach has changed very little. Long ago, it was worn only by members of the Omaha Warrior Society. Today it is worn by most Lakota dancers.

A modern dance bustle is far removed from the older form.

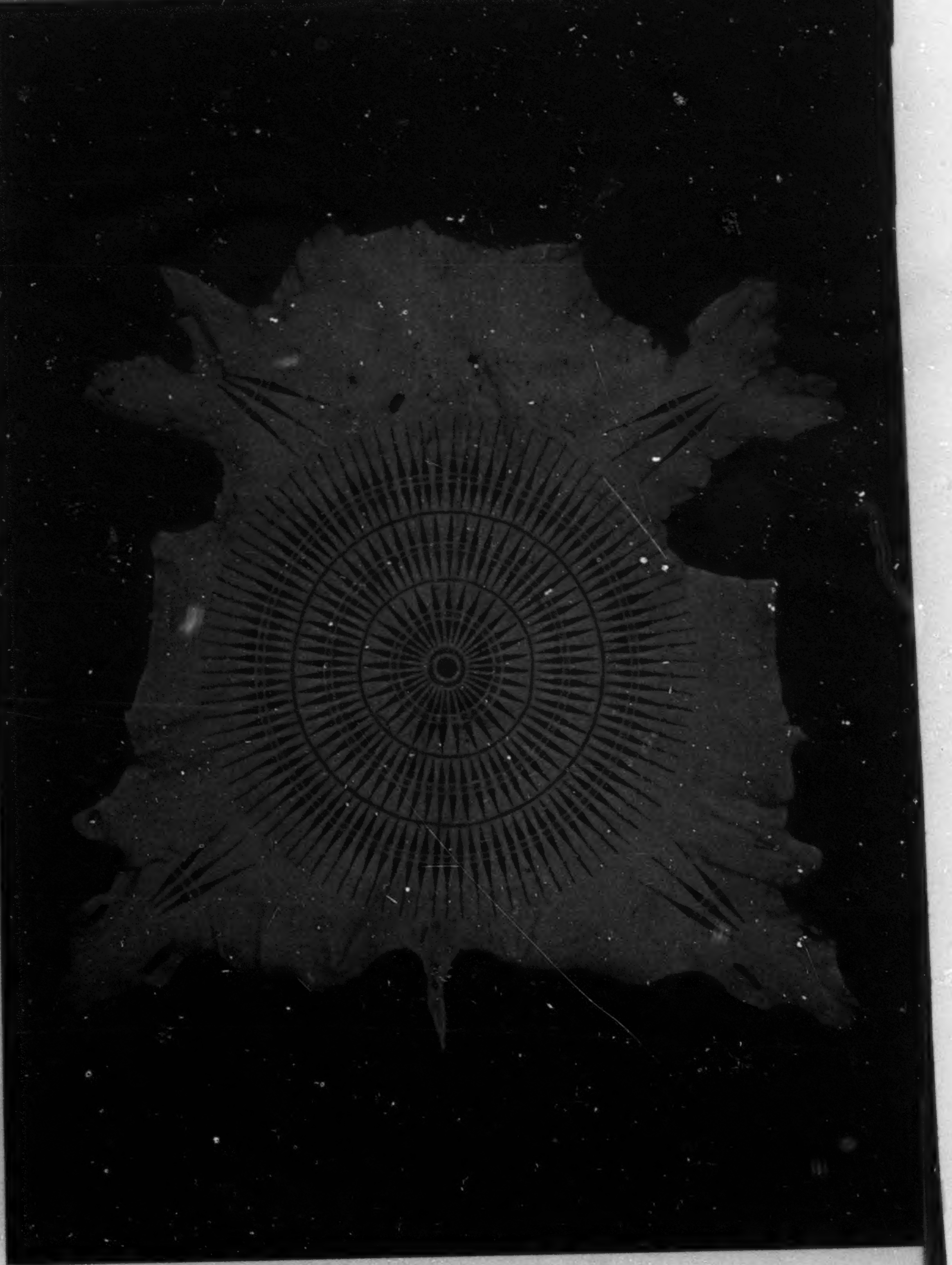
The original bustle or crowbelt looked like this.

Sometimes the modern art piece is based on an old idea but the overall appearance of the form is greatly changed from the long ago original.

Modern day moccasins have changed very little from those made long ago with beads.



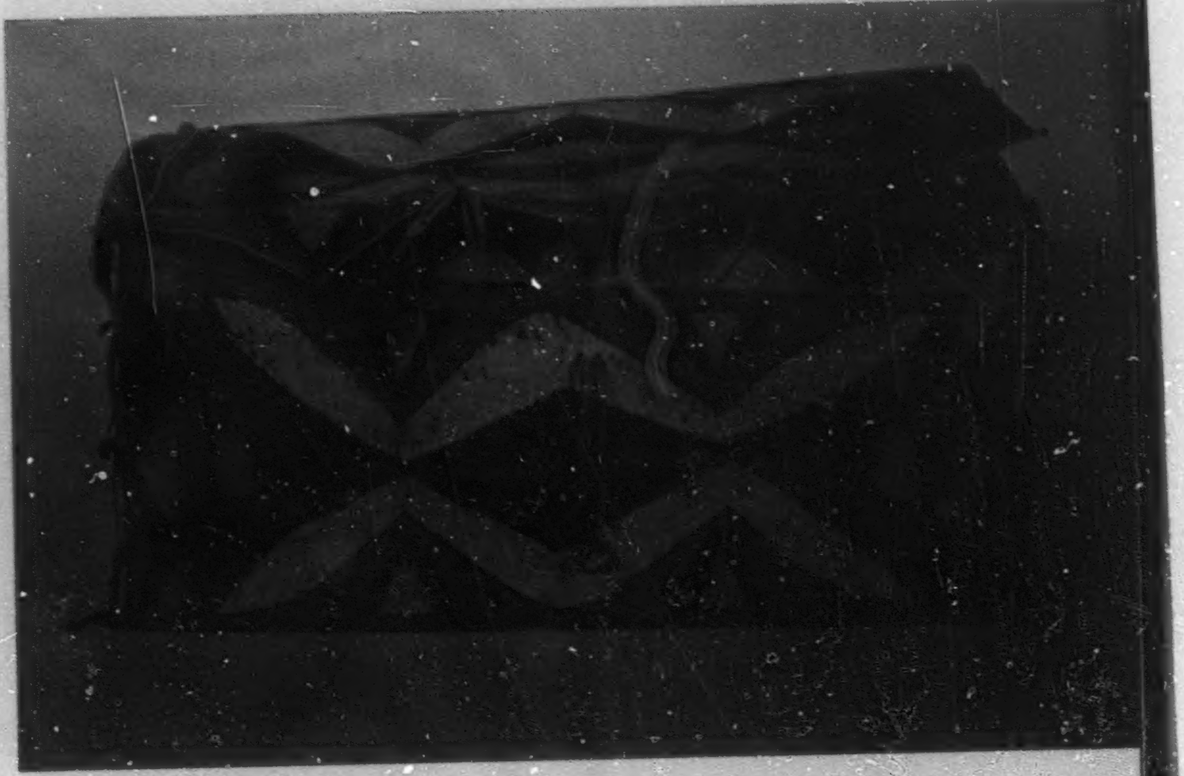
A feathered circle man's robe.



A woman's robe.

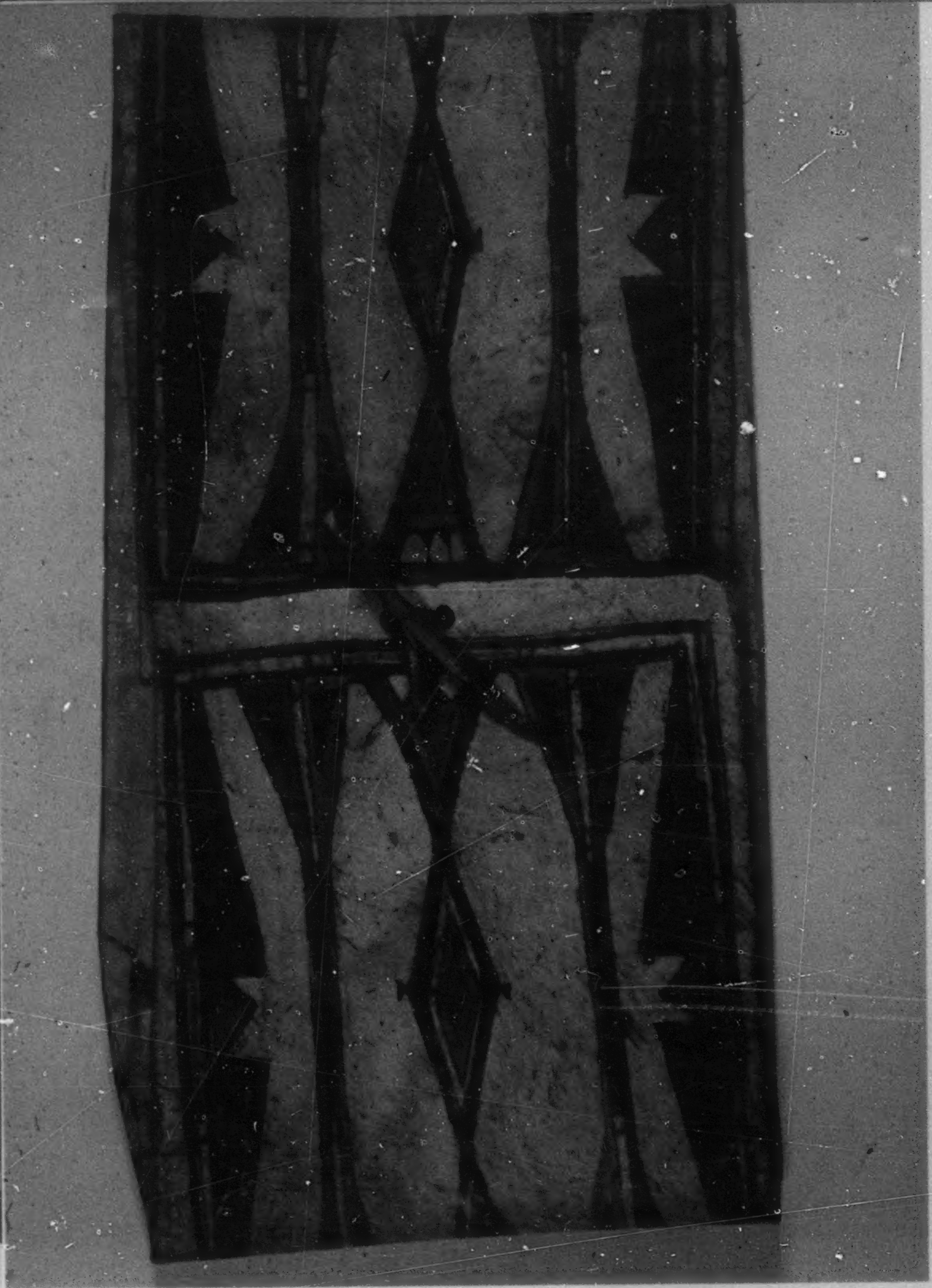
The decorated robe of long ago, worn by both men & women, is no longer worn by men today. Ladies now wear fringed shawls that are very different from the old style robe. Star quilts are now made and used for bedding.

An envelope type rawhide carrying case.

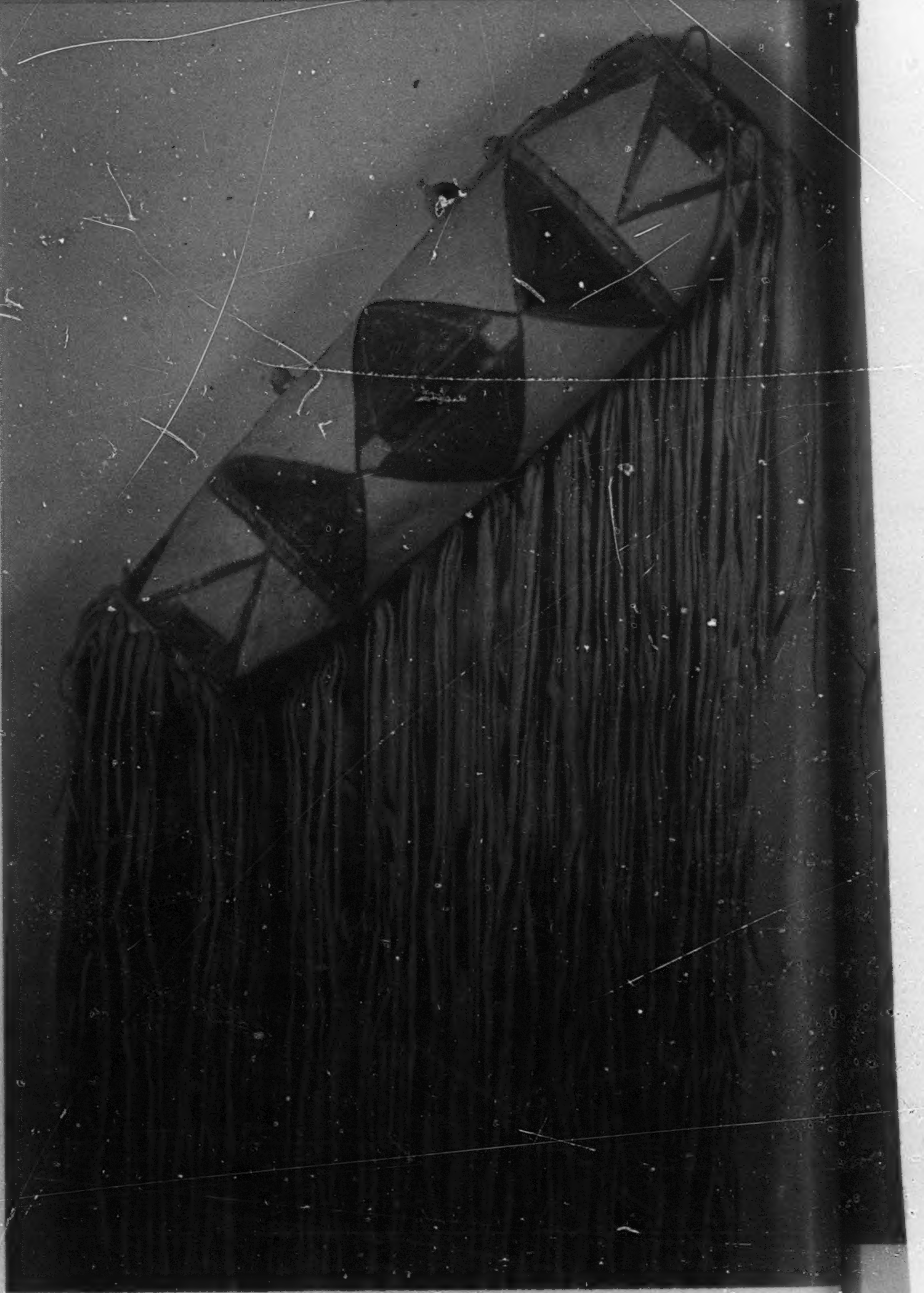


A rawhide painted trunk or box.

The art of parfleche painting has almost disappeared.
Very few if any people today know the old painting techniques and designs.

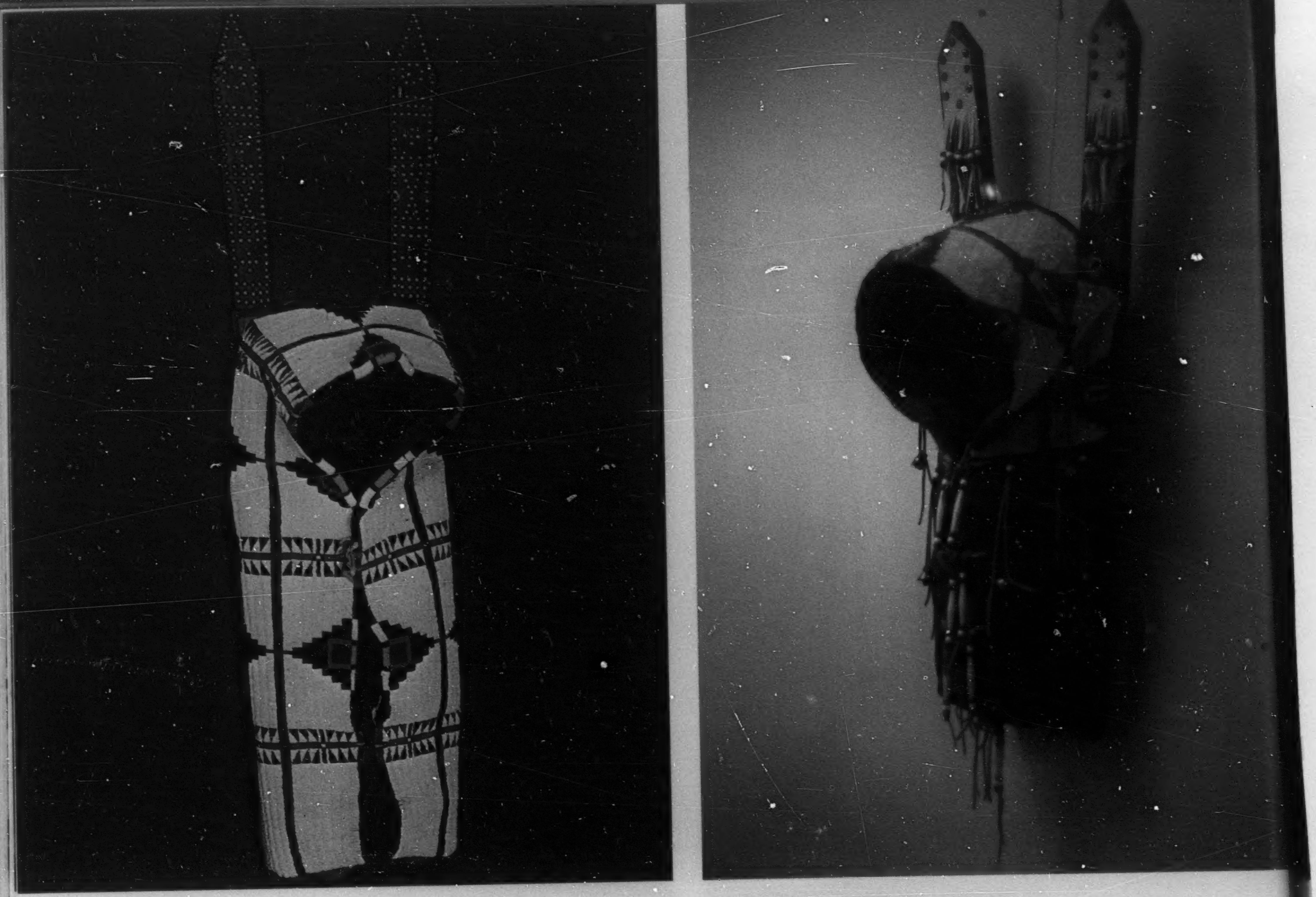


A rawhide painted folded container for dried foods.

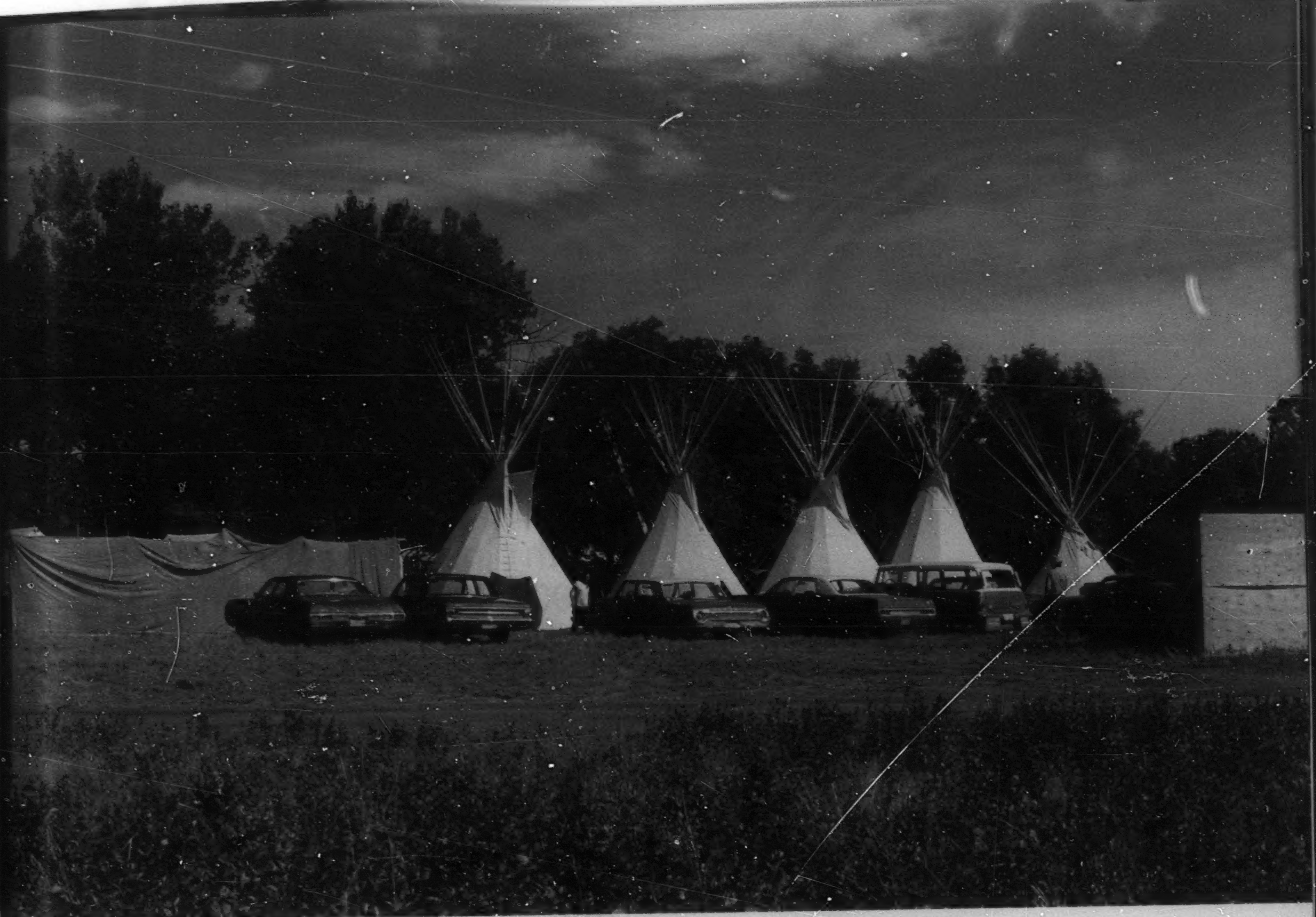


War Bonnet Case.

Once a symbol of leadership and honors won, the feather headdress is still made. Today there are few, if any, Lakota men qualified, according to long ago stands, to wear and own such an article. Leadership today is very different than long ago.



Lakota people are once again beginning to use cradle boards. The modern cradle boards are sometimes made of modern materials using traditional designs.



Modern day tipis are made of canvas and are rarely used by the Lakota any more. A few can, however, still be seen at annual celebrations on the reservations. Few are decorated as they were long ago.

1721
1722
1723
1724
1725
1726
1727
1728
1729
1730
1732
1733
1734
1735
1736
1737
1738
1739
1740

The old tradition of painting and drawing by men has continued on to the present time. Like so many other parts of Lakota culture, this too has changed.

This began changing as early as 1880. Even then, Lakota men began painting on muslin cloth instead of hides. By 1890 many Lakota men painted and drew in old ledger books and tablets obtained from soldiers and trading posts.

Once the Lakota people were located on reservations, men began drawing and painting on art paper. In schools they learned to paint on canvas using oil paint.

Originally the men painted scenes of Lakota life that told of their accomplishments, dreams and visions. Some painted or drew scenes portraying daily activities and ceremonies from the old way of life.

As time went on many young men and even some young women, began to learn about art according to the non-Indian tradition and using modern media. Since the 1900's, some Lakota men and

women have become well known artists. Some have become well known and recognized throughout the United States and in some foreign countries.

The Lakota artist of today makes art from many modern materials and also from old traditional materials. The modern artist may portray ideas from the past Lakota way of life, or from the present and future. Lakota artists today are much like artists anywhere in the world.

One thing that is usually true about their art work, is that it often includes ideas related to the way the Lakota person sees and understands the world around him or her.

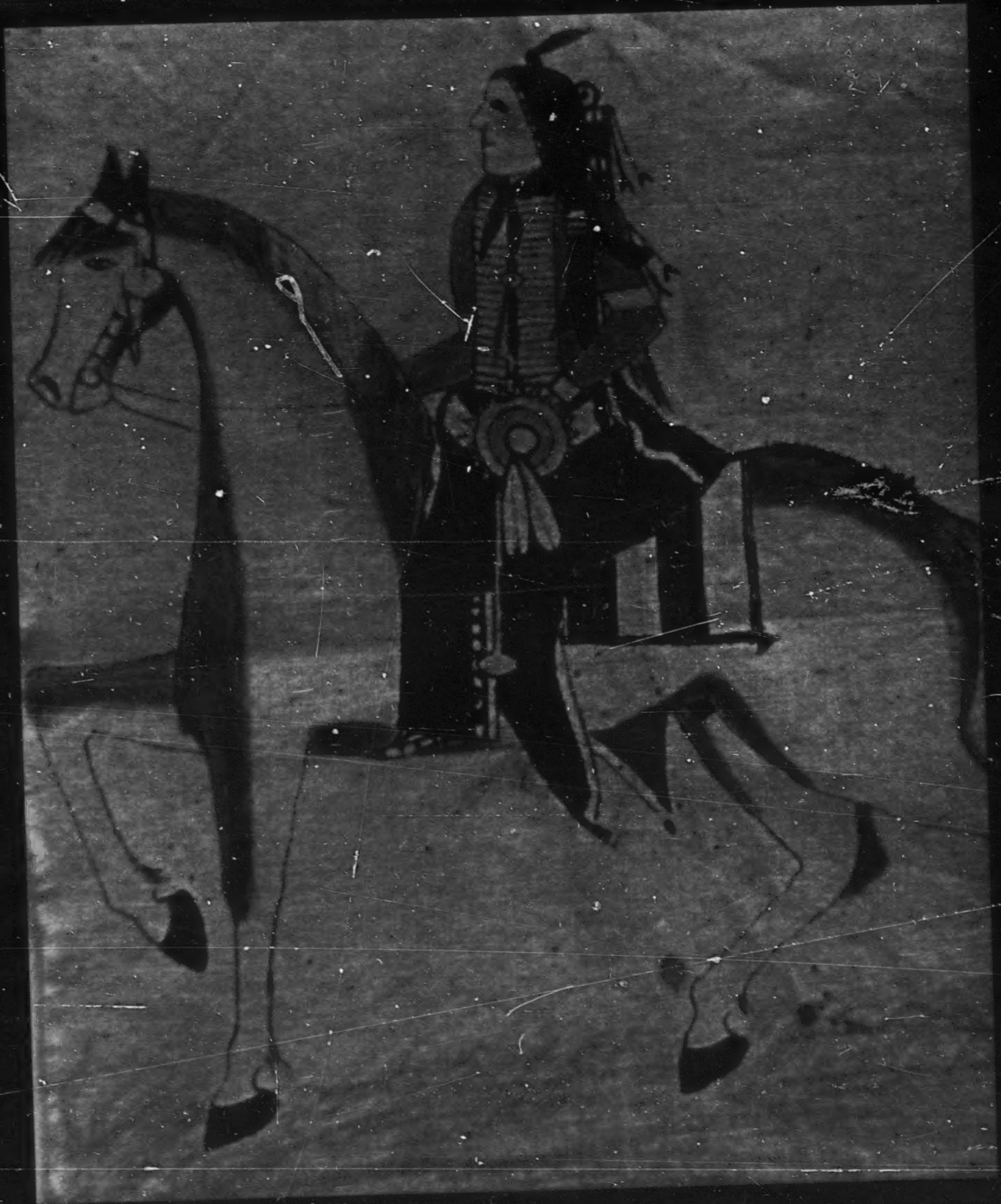
The work of the modern Lakota artist is a continuation of the Lakota tradition of making and appreciating the beauty and mystery of life in this world.

Kills Two. *Brule. 1859-1927.*

One of the most important and widely-noted Sioux artists of the early reservation period was Kills Two, who is pictured here. A Brule Sioux from the Rosebud Reservation, Kills Two was born in 1859 on the northeastern plains. In addition to his activity as an artist, he served for some time as a tribal policeman, and was highly respected in this capacity by both Indian and white.

Kills Two was a versatile artist who executed illustrational works on animal skins as well as on fabrics like muslin and canvas. Appealing to the tastes of non-Indian collectors who acquired his paintings, Kills Two's works were primarily devoted to single subjects, generally rendered on a small scale. Reflecting the growing diversity of subject matter in Sioux painting during the turn of the century, in addition to illustrating battle scenes of former times, Kills Two created scenes of contemporary ceremonial performances and, as in this work, of equestrian views of individuals dressed in early reservation period finery. This excellent example of Kills Two's achievements in the media of watercolor, ink and crayon on muslin reveals his sophisticated master of complex form. Continuing his work into the 20th century, Kills Two died in 1927.

Kills Two. *Sioux Man on a Horse. 1889. Watercolor, ink and crayon on muslin, 9 3/8 x 8 3/8". John A. Anderson Collection. (R.620)*



Moses Stranger Horse. *Brule. 1890-1941.*

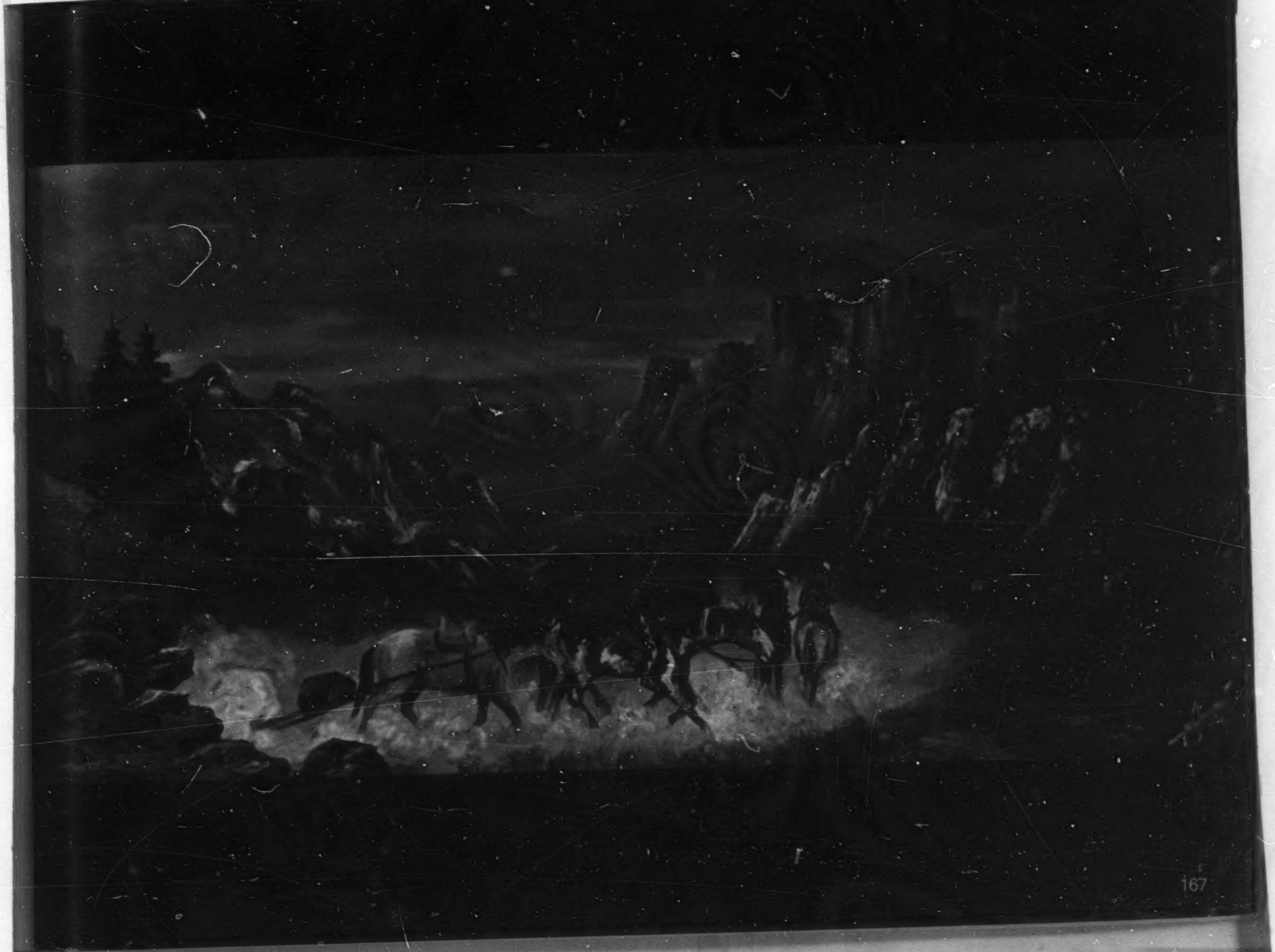
One of the most important Sioux artists of the early 20th century was Moses Stranger Horse, who was born in 1890 near Wood, South Dakota, on the Rosebud Reservation. In 1911, Stranger Horse entered the Carlisle Indian School, where he was introduced to training in the arts. During World War I, he served in the U.S. Army and was stationed in Paris, France, where he remained for a brief time after the Armistice to study oil painting.

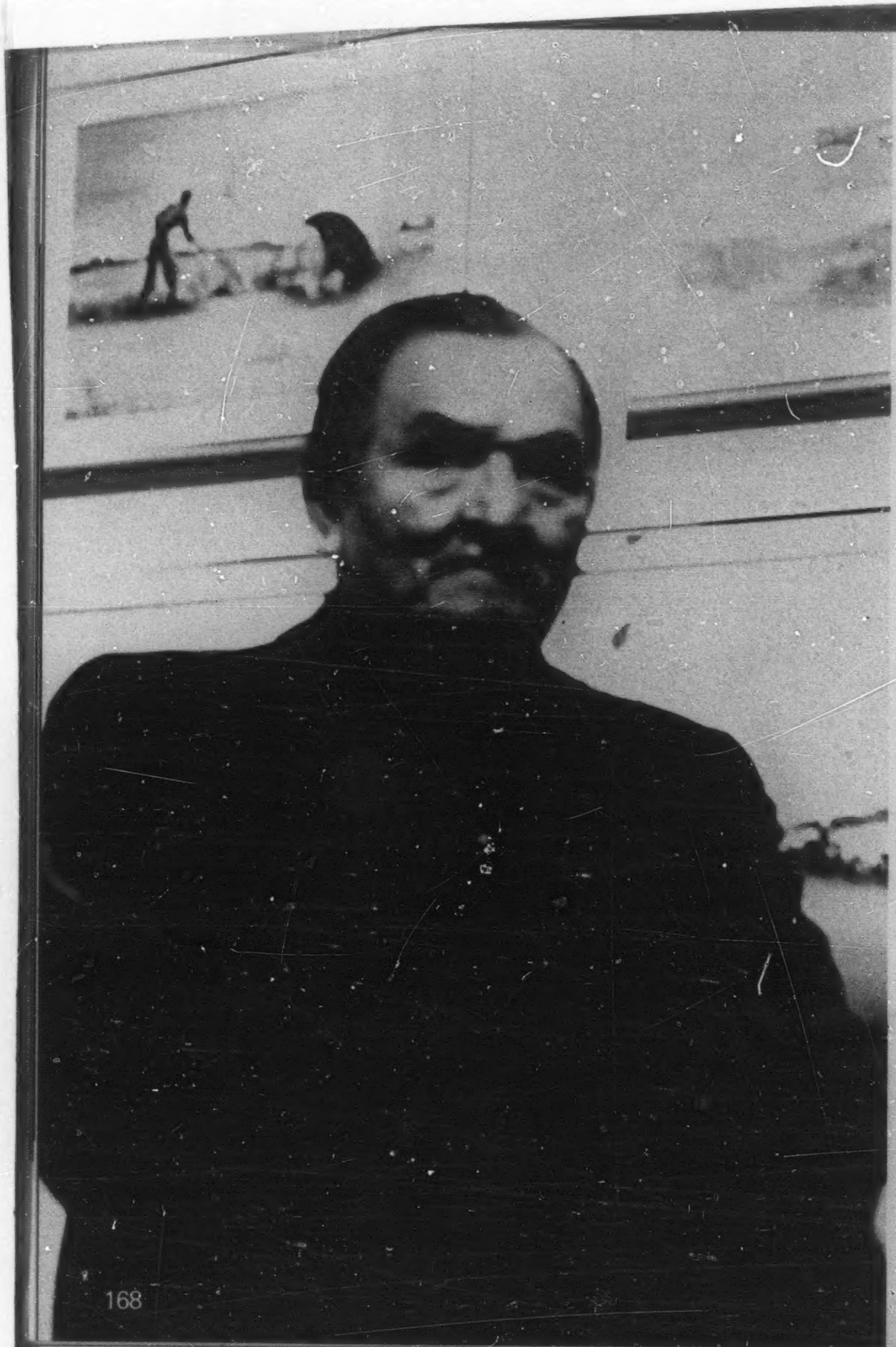
In his technical mastery of oil painting media and the compositional concepts of European art forms, Stranger Horse was the first Sioux artist to make a definite break with the 19th century narrative style of Sioux painting. Although he continued to depict subjects from 19th century Plains Indian life, he placed his figures in fully-painted landscape settings reminiscent of the romantic paintings of grandiose nature scenes popular in the United States during the early 20th century. His best works are panoramic vistas of western mountain ranges which contain incidental views of Sioux Indians in idyllic scenes.

Stranger Horse gained his income by touring throughout the western states, following the wild west show-rodeo circuit, and giving public demonstrations of his dexterous artistry. To the fascination and wonder of his audiences, he performed feats such as painting with both hands or working on upside-down compositions.

Stranger Horse, who signed his work "Sundown," gained a wide reputation as a fine artist among both white and Indian. During the past several decades, on both the Rosebud and Pine Ridge Reservations, the example of his accomplishment has inspired numerous self-taught Indian artists, and his influence has remained strong to this day.

Stranger Horse. *On the Trail. 1933. Oil on masonite, 23½ x 47". John A. Anderson Collection. (R.979)*





Godfrey Broken Rope. *Brule. 1908-*

One of the self-taught Sioux artists who has been influenced by Stranger Horse is Godfrey Broken Rope. He was born in 1908 at Okreek, South Dakota, on the Rosebud Indian Reservation. Broken Rope was educated at the Rapid City Indian School and the Flandreau Indian School, both in South Dakota. Since the 1950's, Broken Rope has traveled extensively throughout the western United States as a self-made minister of the gospel, and frequently makes public appearances demonstrating his painting style.

Broken Rope executes his works almost exclusively in simple house paints. As in this 1969 painting, the most notable of his compositions are devoted to landscapes with nostalgic views of the log cabin dwellings and fenced rangelands of the Rosebud Reservation. Painted in quiet, muted tones, with no hint of human figures, these works often capture the vast, silent beauty of the South Dakota plains.

Broken Rope. *Indian Ranch on the Rosebud. (1969) House paint on masonite, 12 x 31 3/4". (W.69.2.11)*

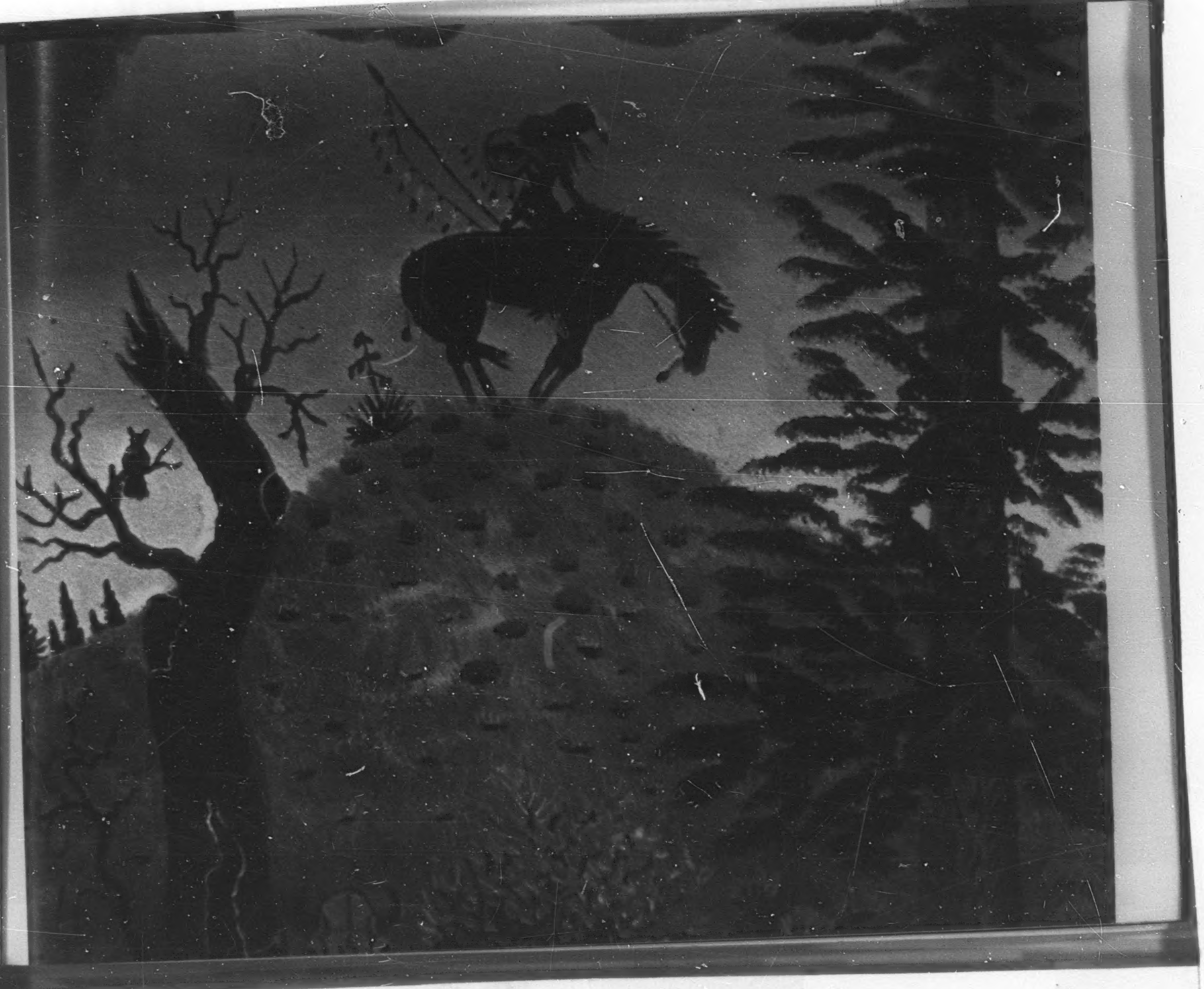
Jake Herman. *Oglala. 1892-1969.*

Following Stranger Horse's example in oil painting, a virtual colony of self-taught artists has sprung up on the Pine Ridge Reservation of South Dakota. Among the first of the Pine Ridge painters was the Oglala Sioux, Jake Herman, born at the Pine Ridge Agency in 1892. Like Stranger Horse, Herman attended the Carlisle Indian School, where he was trained in farming and carpentry. As a young man he traveled with various wild west show-rodeos, performing as a clown in the Rodeo Royal Circus and Jack King's Wild West Show. He then returned to the Pine Ridge Reservation where he served as a tribal council member of the Oglala Sioux Tribe.

During his later years, Jake Herman settled at Kyle, South Dakota, on the Pine Ridge Reservation, where he wrote a column for the local newspaper. There, as a self-taught artist, he began to paint in oils.

Although his works are the product of an artist without formal training in the techniques and subtleties of oil painting, Herman's best pieces, as in this example, are rugged and uncompromising compositions of spontaneous imagination. Despite its sentimental reference, this work is a powerful and highly personal statement about the passing of the old way of Sioux life.

Herman. *End of the Trail. (1967) Oil on masonite, 20 ½ x 22". Gift of Blackpipe State Bank, Martin, South Dakota. (R.67.1.1)*



Vincent Bad Heart Bull. *Oglala. 1926-*

Vincent Bad Heart Bull, another of the self-taught artists from the Pine Ridge Reservation, is a descendent of Amos Bad Heart Bull, whose important pictographic history of the Oglala Sioux was mentioned earlier. Born in 1926 at Oglala, South Dakota, Bad Heart Bull was educated at the Oglala Community School, and began working in oils about 1959.

Bad Heart Bull's works are exclusively devoted to human figures, depicted in landscape settings of the High Plains. His compositions are usually anecdotal and, as in this scene of three women moving camp, illustrate numerous details documenting the daily life and customs of the Oglala Sioux during the 19th century.

Bad Heart Bull. *Moving Camp. 1968. Oil on masonite, 16 x 24". (R.68.30.84)*

Edward Two Bulls. *Oglala. 1938-*

One of the youngest of the self-taught artists from the Pine Ridge Reservation is Edward Two Bulls. Born in 1938 at Pine Ridge, South Dakota. Two Bulls received his education at the Seventh Day Adventist Mission School in Red Shirt and the Oglala Community School, both on the Pine Ridge Reservation. He established his residence in Hermosa, South Dakota, where he became owner and operator of a horse ranch.

Two Bulls' work is also devoted to illustrating activities of 19th century Sioux life. His favored subjects are action-packed scenes of mounted Indians in the heat of an exciting and courageous bison hunt, as in this painting. The frankly anecdotal focus of these works stresses the popular viewpoint of the manly vigor of a now past rugged frontier life.

Having developed a painting technique directed to fast production, Two Bulls is one of the most prolific of the Pine Ridge artists. Each summer he markets hundreds of his paintings to tourists and visitors in South Dakota's Custer State Park.

Two Bulls. *The Attack. 1969. Oil on canvas panel, 18 x 24". (R.69.9.52)*

Frank White Buffalo Man. *Hunkpapa. 1903-*

A unique and wholly original work in the medium of oil painting has been created by Frank White Buffalo Man, a Hunkpapa Sioux, grandson of the great war chief and shaman, Sitting Bull. Born in 1913 at LaPlante, South Dakota, on the Cheyenne River Reservation, he attended Salem Indian School in Chemawa, Oregon, and later studied drama and commercial art at Black Hills State College, in Spearfish, South Dakota. A champion butterfly dancer and rope spinner, he has performed in many touring wild west shows including Buffalo Bill's Wild West Circus, the 101 Ranch Wild West Show, and the Crazy Horse Pageant at Hot Springs, South Dakota.

White Buffalo Man has developed a highly individual style for his imaginary and often symbolic paintings of themes drawn from 19th century Sioux life. While his compositions include many conventionalizations of perspective and form which are naive in character, White Buffalo Man's best works, as in this example, are nevertheless boldly conceived, presented within the visionary and romantic framework of a truly inspired artist. As this work illustrates well, he also is a colorist of considerable originality.

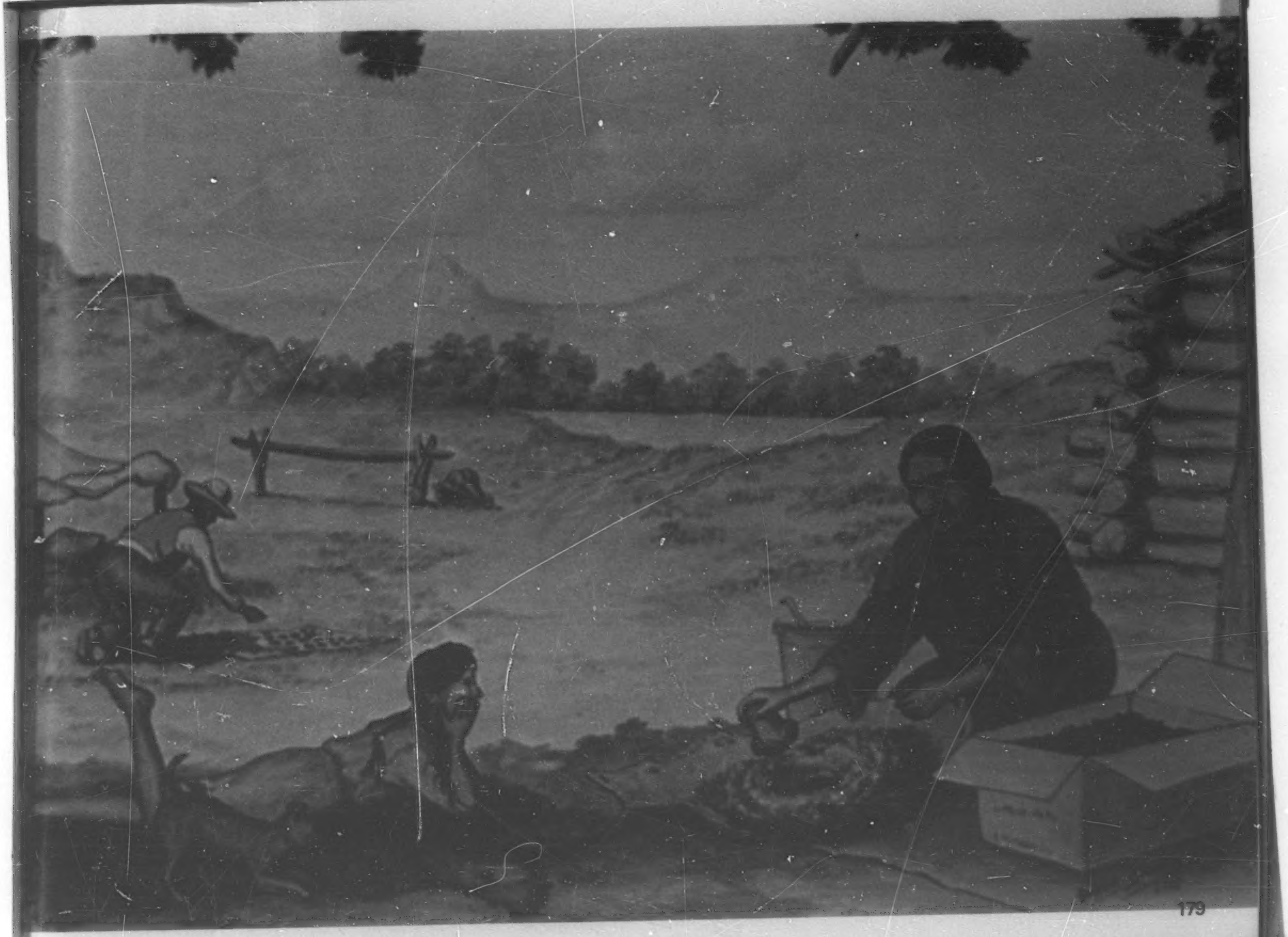
White Buffalo Man. *Two Scouts. 1968. Oil on masonite, 21 x 24". (R.68.30.86)*

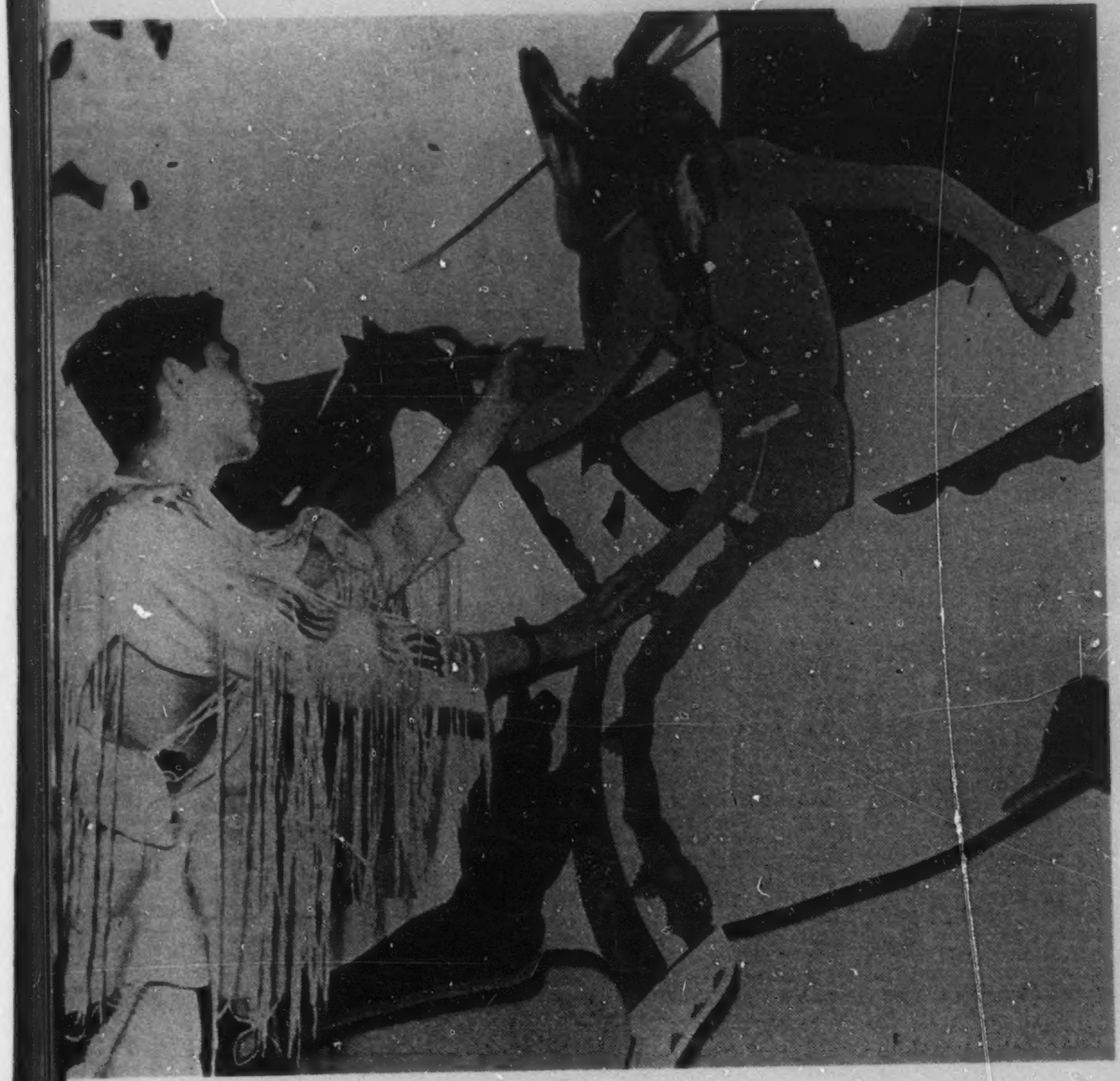
Andrew Standing Soldier. *Oglala. 1917-1967.*

Andrew Standing Soldier, Sioux artist began his career under the federal mural projects of the 1930s and subsequently developed into one of the most noteworthy American painters of the Post-Depression era. An Oglaia Sioux, he was born on the Pine Ridge Reservation in 1917, and was educated at the Pine Ridge School and the Oglala Community High School, both on the reservation. Standing Soldier was first encouraged to experiment with mural painting by art teachers at Oglala Community High School during the summer of 1937. In 1939, he won fourth prize in a poster design contest for a national Indian art exhibition organized by the Indian Arts and Crafts Board of the U.S. Department of the Interior. During the same year, he painted his first major mural commission for the U.S. Post Office in Blackfoot, Idaho.

After completing several other public commissions for murals during the early 1940s, including ones for the Post Office in Valentine, Nebraska, and the High School Library in Fort Yates, North Dakota, Standing Soldier settled on the Pine Ridge Reservation and began the creation of smaller works in the medium of watercolor. While he also painted imaginary views of the historic life and customs of his people, his stature as an important American artist of the mid-20th century is most clearly evident in these interpretations of contemporary Sioux life on the Indian reservations of his home state. This intimate family scene depicts the preparation of dried meat.

Standing Soldier. *Indian Family Preparing Pemmican. 1952. Watercolor on illustration board, 16½ x 22½". (R.70.2.6)*


179



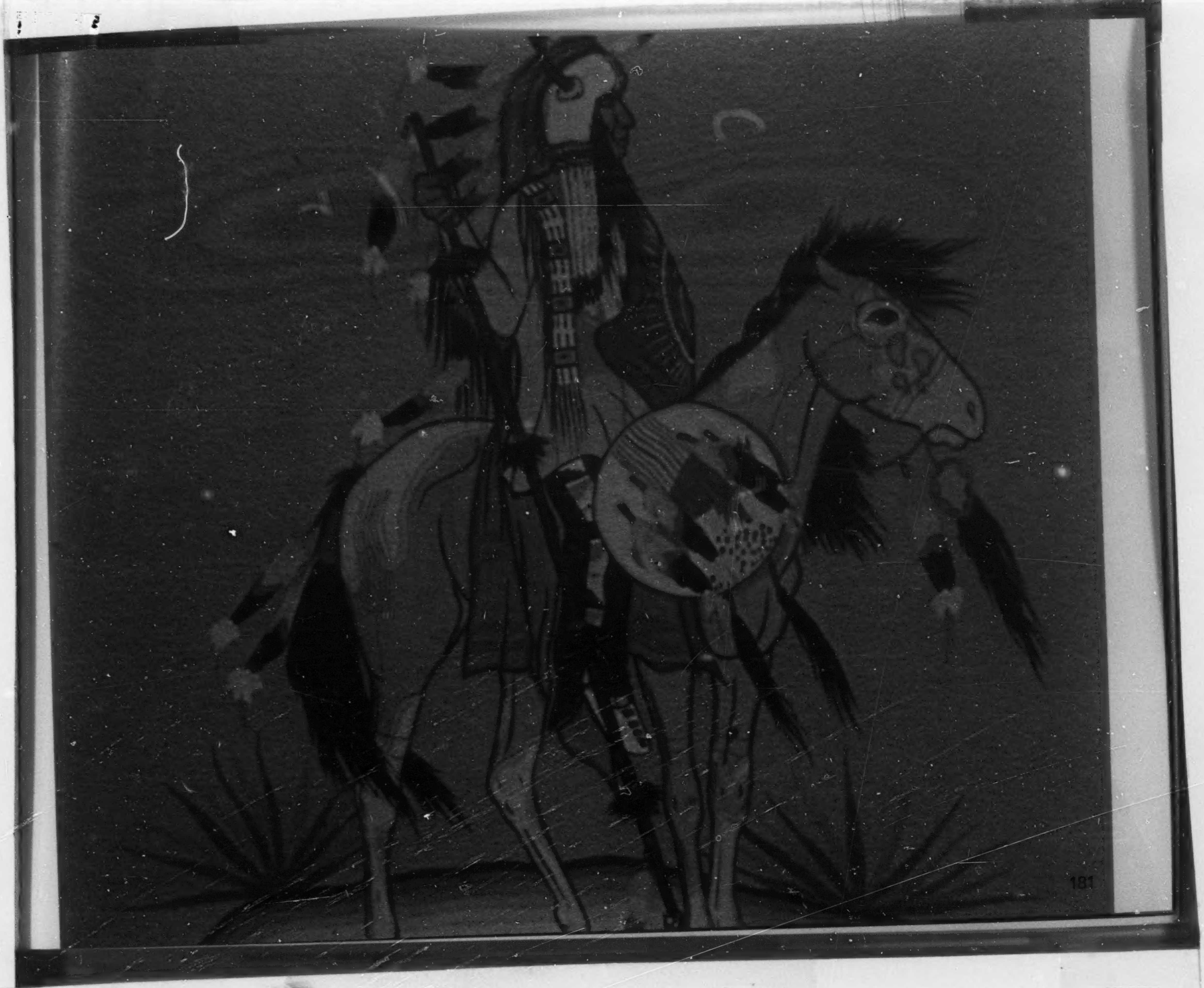
Calvin Larvie. *Brule. 1920-1969.*

Calvin Larvie was a Brule Sioux from the Rosebud Reservation. Born in 1920 in Wood, South Dakota, Larvie attended the Rosebud Boarding School near the town of Mission, South Dakota. Later he attended Bacone College in Muskogee, Oklahoma, where he received instruction in art from Woodrow Wilson Crumbo, a Creek-Potawatomi artist who was trained in the Indian art program at the University of Oklahoma.

As illustrated in this publicity photograph, in 1939, Larvie was commissioned by the Indian Arts and Crafts Board of the U.S. Department of the Interior to execute a large mural decoration depicting mounted Plains Indian hunters. This mural was featured in the extensive exhibition of historic and contemporary tribal arts of the United States which the Board organized for the United States Federal Pavilion at the Golden Gate International Exposition in San Francisco.

Larvie is perhaps the most notable Sioux artist of recent decades whose work was wholly representative of the intertribal-illustrational style of painting established by the training projects of the 1930s. As exemplified by this painting of Larvie's, artists of the intertribal movement always worked in a water-base medium such as tempera, gouache or casein, on illustration board or paper. For the most part, subject matter was relegated to the artist's interpretation of the historic customs and dress, or scenes of contemporary rituals and celebrations, characteristic of his particular tribe. As in this work, Larvie's compositions, full of linear grace, were executed in the highly-stylized manner characteristic of this contemporary school of Indian art which consciously drew its inspiration from 19th century sources of Plains Indian narrative painting. Tragically, Calvin Larvie's promising career was cut short. He was seriously disabled during World War II and, regrettably, produced little work after 1940. He died in Rapid City, South Dakota, in 1969.

Larvie. *The Buffalo Headdress. ca. 1940. Casein on illustration board, 12¾ x 15". (R.69.23.25)*



Oscar Howe. *Yanktonai. 1915-*

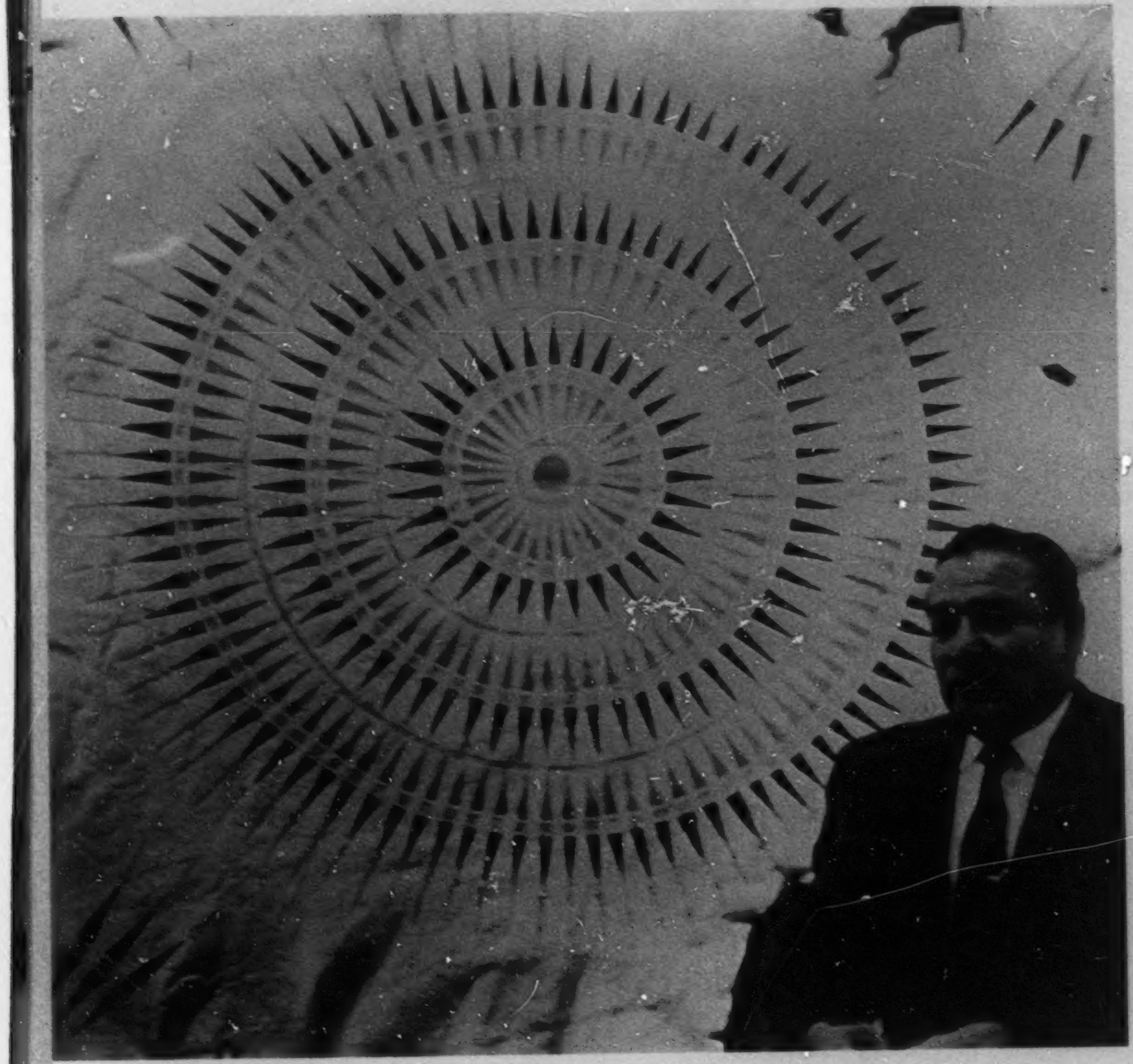
Another Sioux who began his art education in the special training programs of the 1930s is Oscar Howe, a Yanktonai born in 1915 at Joe Creek, South Dakota, on the Crow-Creek Reservation. Having gained his primary education at Pierre Indian School in South Dakota, Howe studied painting at the Santa Fe Indian School in New Mexico. He then went on to gain degrees in art education at Dakota Wesleyan University and at the University of Oklahoma.

Howe's varied and brilliant career as a painter includes numerous commissions for murals and other architectural decorations, as well as many awards and prizes for works shown in major art exhibitions in western states. As a result of his many accomplishments, Howe has a national and international reputation as one of the outstanding contemporary artists of Indian descent in the United States. He also has gained recognition as an important art educator, particularly as Professor of Art at the University of South Dakota in Vermillion.

As well-illustrated by the pervasive mystery expressed in this work, *Medicine Man,* Howe's fully developed, recent style of painting has brought a vivid forcefulness to his pictorial interpretations of historic Indian themes. His ability to achieve complete integration of the formal elements of painting—line, mass, color and light—has given Howe command of a great range of dramatic expression, which is evident in this and other major works created during the 1960s.

Through the example of his own unique achievement as a creative artist, as well as through his activities as a professional educator, Howe has influenced and encouraged the development of a number of other important Sioux artists.

Howe. *Medicine Man. (1962) Casein on illustration board, 20½ x 22½". (R.69.17.1)*

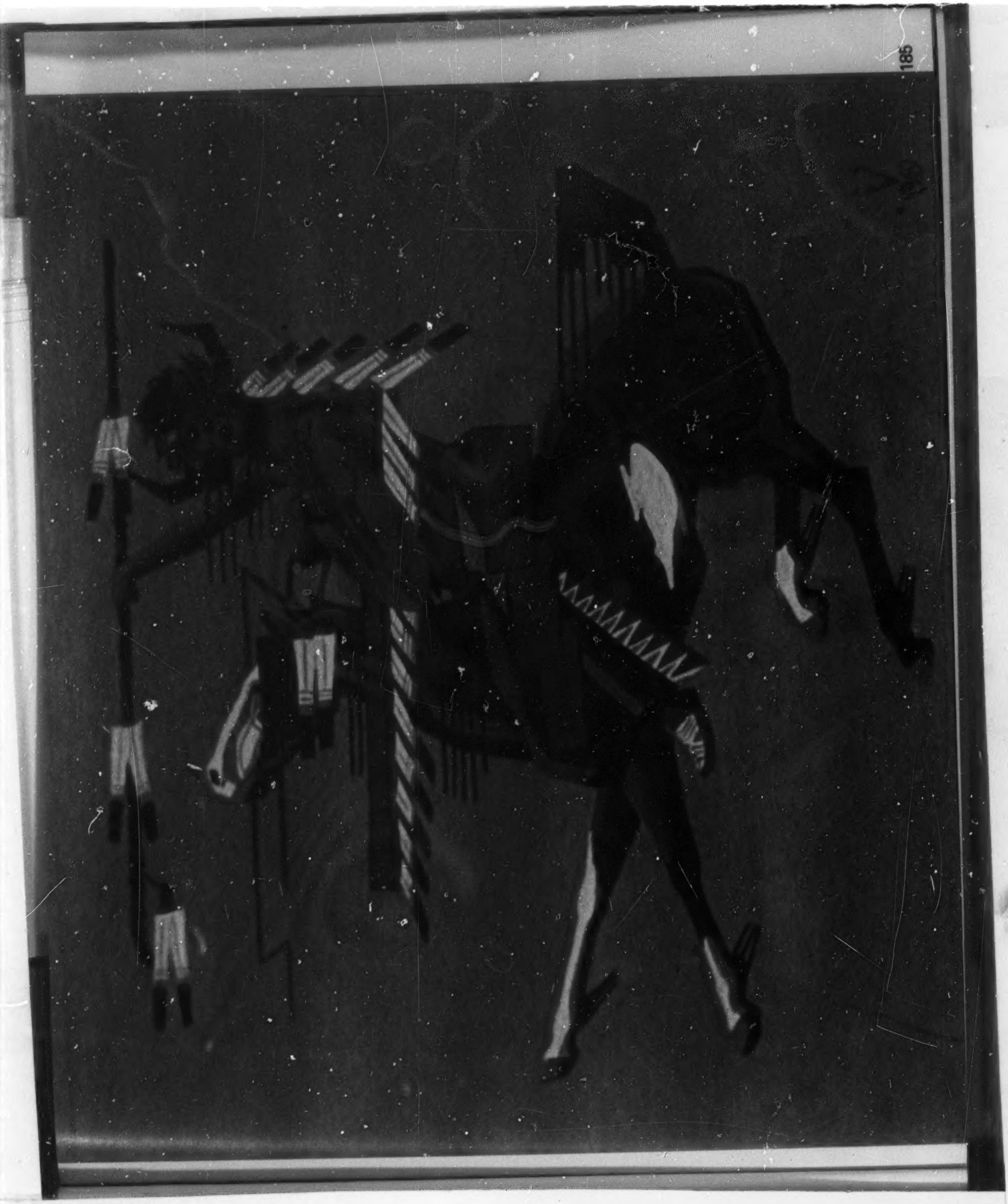


Herman Red Elk. *Yanktonai. 1918-*

Herman Red Elk is one of the contemporary Sioux artists whose career has been greatly inspired by Oscar Howe. Red Elk is a Yanktonai who was born in 1918 at Poplar, Montana, on the Fort Peck Reservation. After graduation from the Chemawa Indian School in Oregon, he served in the U.S. Army during World War II and later worked as an electrician for the Army Corps of Engineers in Montana. Red Elk first became interested in painting as a result of rehabilitation training he received while hospitalized for tuberculosis at the Sioux Sanitorium in Rapid City, South Dakota. After his recuperation he participated in short term art training programs at Black Hills State College in Spearfish, South Dakota. For two successive summers he attended Indian culture workshops directed by Oscar Howe at the University of South Dakota. Red Elk later joined the staff of the Indian Arts and Crafts Board's Sioux Indian Museum and Crafts Center in Rapid City, South Dakota.

Red Elk is one of the more recent Sioux artists to adopt the stylized, illustrational concepts of composition developed by the modern intertribal school of contemporary Indian painting. An accomplished draftsman, Red Elk has produced some of the most notable illustrations of historic Indian subjects, such as this vigorous rendering of a mounted Sioux warrier brandishing a coup stick.

Red Elk. *Dakota Scout. 1969. Acrylic on watercolor paper, 10 x 12". (R.69.8.1)*


185

Thomas Claymore. *Sans Arc. 1909-*

One of the most individualistic artists of Sioux descent today, and one of the first to make a total break with aboriginal subject matter, is Tom Claymore, a Sans Arc born in 1909 on the Cheyenne River Reservation of South Dakota. After a brief period of art instruction during his early education at Haskell Institute in Kansas, Claymore went on to receive further education in other fields at a variety of colleges and universities throughout the country. However, during the early 1960s, after suffering several strokes, Claymore turned exclusively to painting as a career and has exhibited widely throughout the United States.

Claymore is unique among contemporary Sioux artists in regard to the tremendous range of his subject matter, as well as the great diversity of modern and avant-garde styles and concepts which he has pursued in this work to date. When he resumed painting in the early 1960s, Claymore's first works, as illustrated by this composition, were devoted to a continuing series documenting a variety of incidents relating to both frontier and contemporary life as personally experienced by the artist in South Dakota. With a masterful handling of composition and technique, Claymore executed these works in an intentionally naive style, revealing his playful, sophisticated humor. Of this work the artist wryly states: "The ground is scorched, the cows thirst, and the laconic individualistic rancher refers to it as just a dry spell."

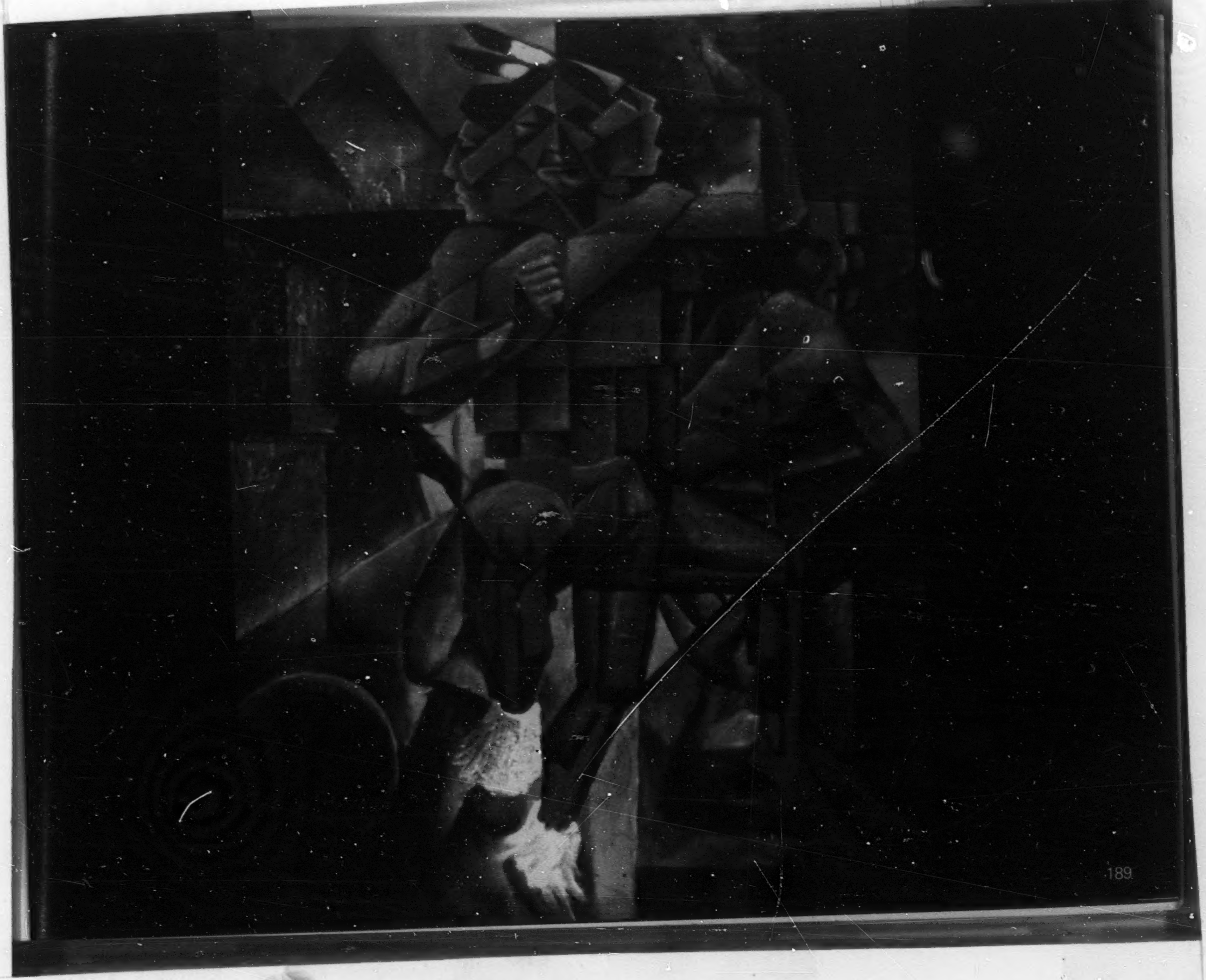
Claymore. *The Dry Spell. 1964. Oil and acrylic on illustration board, 27 9/16 x 39 5/8". (W.66.55.2)*

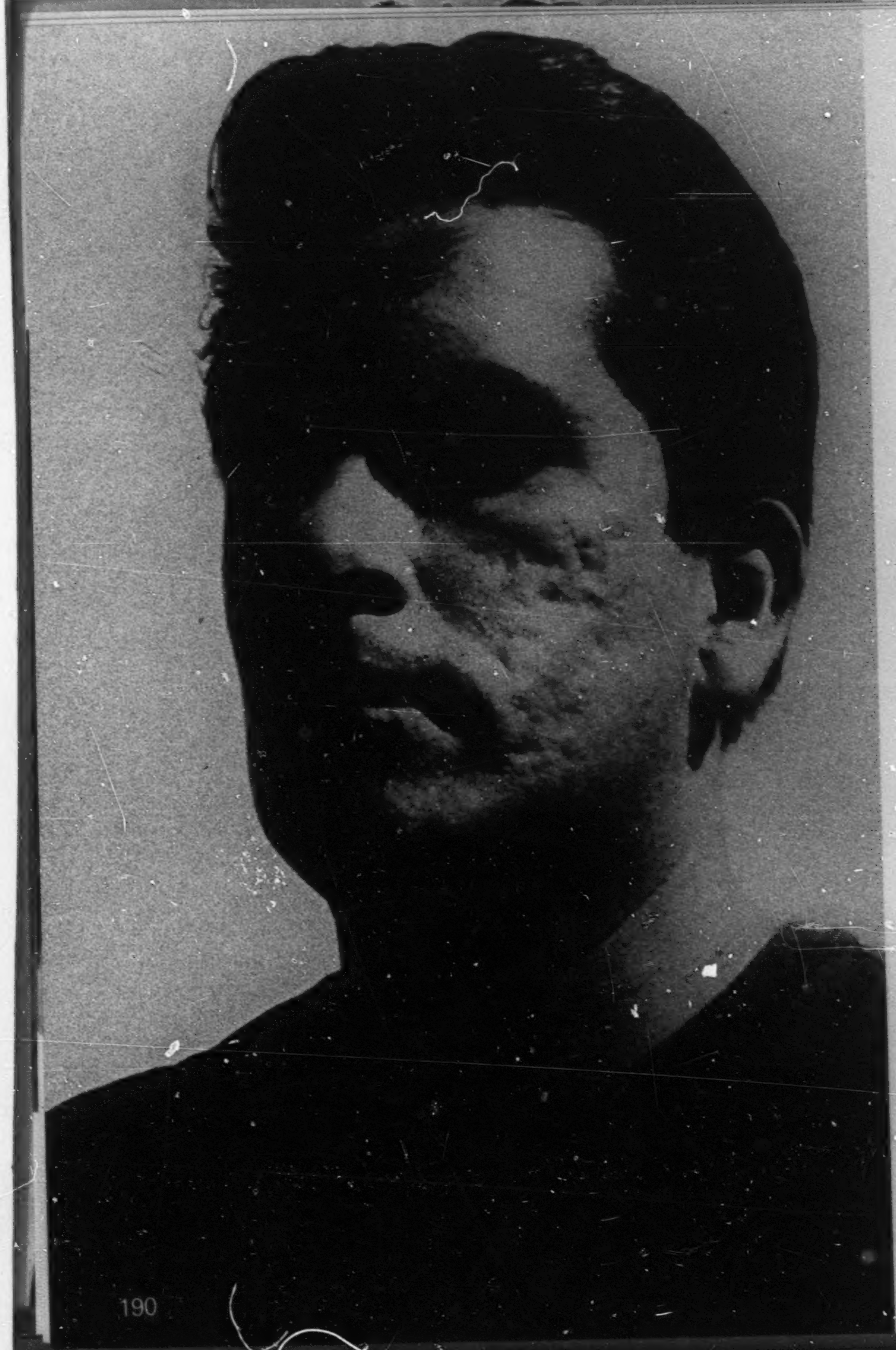
Charles Trimble. *Oglala. 1935-*

As the United States developed its leadership in world arts during the past two decades, a new generation of young artists of Sioux descent has begun to project its work into the most popular and avant-garde styles of 20th century painting. One of the younger generation artists of the post World War II period is Charles Trimble, an Oglala Sioux born in 1935 at Wanblee, South Dakota, on the Pine Ridge Reservation. Although Trimble is a professional journalist, he has continued an early interest in fine arts, which he studied at Cameron State Agricultural College, Lawton, Oklahoma, and the University of South Dakota in Vermillion.

Working primarily in oils, Trimble experimented with cubist style compositions to express the dynamic movements of Plains Indian dancers. Cubist paintings, like the one illustrated here, often present several aspects of a moving figure, as seen from different viewpoints and in varying poses, simultaneously rendered in a single composition of inter-locking geometric units. In this work the result of these superimposed views is a vital impression of the dancer's performance in time and space, merging the dancer's changing movements into a composite visual statement of the performance.

Trimble. *Dancer. 1967. Oil on canvas, 24 1/8 x 18 1/8". (R.69.15.3)*


189

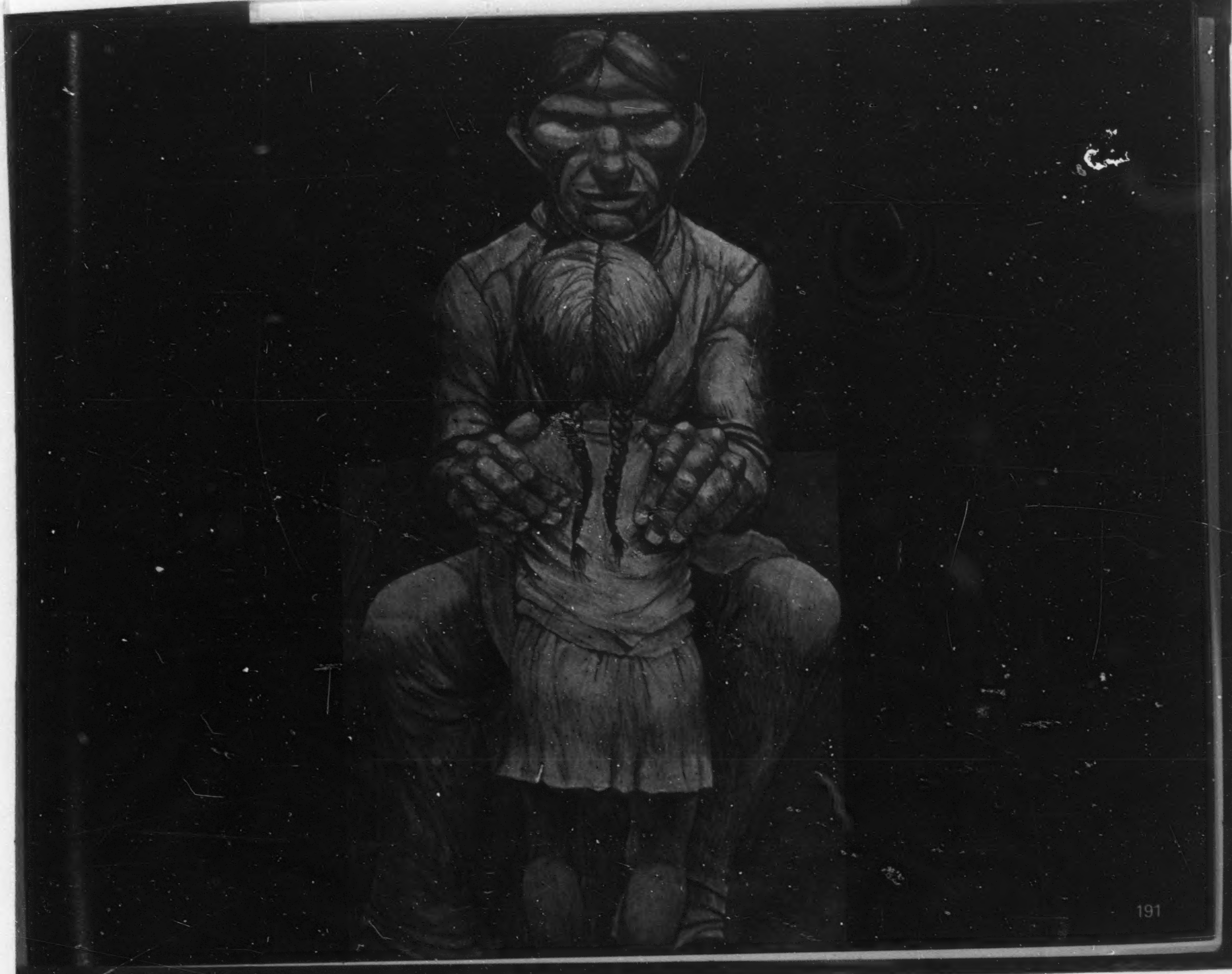


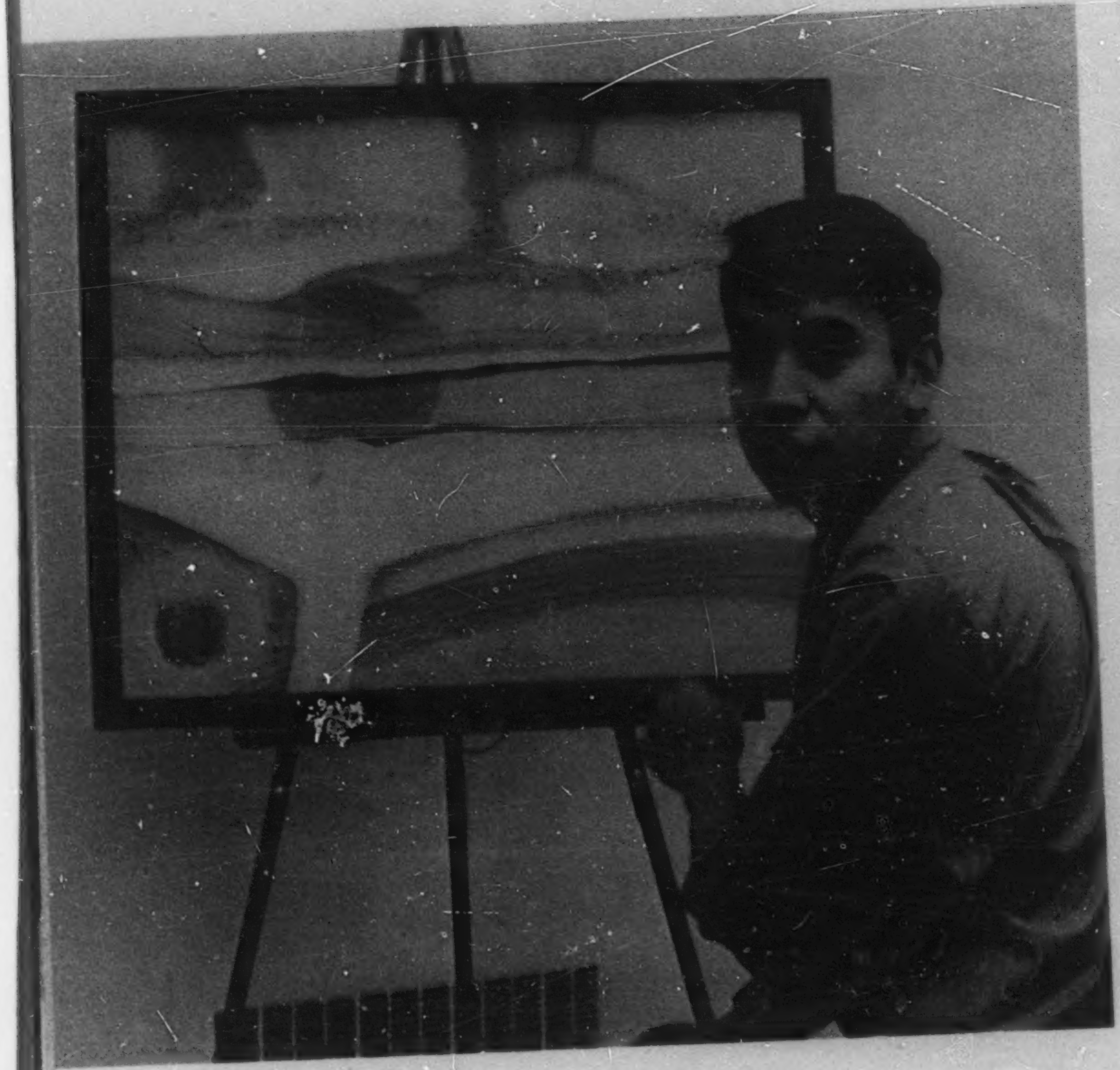
Robert Freeman. *Yanktonai-San Louisano. 1939-*

Another of the younger Sioux artists, Robert Freeman, was born in 1939 on the Rincon Reservation in California. Of part Yanktonai Sioux and part San Louisano parentage, he attended Mira Costa Junior College in Oceanside, California. Freeman, who began painting in 1961 as a self-taught artist, also works in pen and ink drawing, welded metal sculpture and wood carving. His works have been exhibited widely throughout the United States.

Freeman chooses many of his subjects from contemporary Indian life and experiences. An excellent draftsman, his best works include portraits as well as powerful figure studies such as this composition of an Indian father and his small daughter.

Freeman. *This Is All That Matters. 1969. Acrylic and India ink on masonite, 24 x 11 7/8". (R.69.19.1)*





Arthur Amiotte. *Oglala. 1942-*

One of the younger artists of Sioux descent who has gained a professional education in the arts, as well as a fine reputation as a professional educator, is Arthur Amiotte, an Oglala Sioux born in 1942 at Pine Ridge, South Dakota, on the Pine Ridge Reservation. After attending public school in Custer, South Dakota, he participated in a contemporary Indian art workshop presented by Oscar Howe at the University of South Dakota. He went on to obtain degrees in art education, studying at Northern State College in Aberdeen, South Dakota, University of Oklahoma, and Pennsylvania State University. After several years of teaching art at Woodrow Wilson Junior High School in Sioux City, Iowa, and at Northern State College, Amiotte returned to his home reservation to teach at the Porcupine Day School.

As a result of his experimentation with various textural effects and color relationships, Amiotte's painting today has achieved a mature and poetic imagery distinctively his own. His successful blending of color, form, and texture in expressive compositions is apparent in this work, another landscape interpretation done in casein, gravel and fabric on masonite. Pursuing his experiments in various materials and techniques, Amiotte has branched into fine craft media, and has already completed an impressive series of colorful, abstract wall hangings in applique and stitchery, as well as three dimensional constructions of woven and knitted forms.

Amiotte. *Two Suns. (1969) Casein, gravel, and fabric collage on masonite, 23 7/8 x 30". (R.69.22.2)*

103

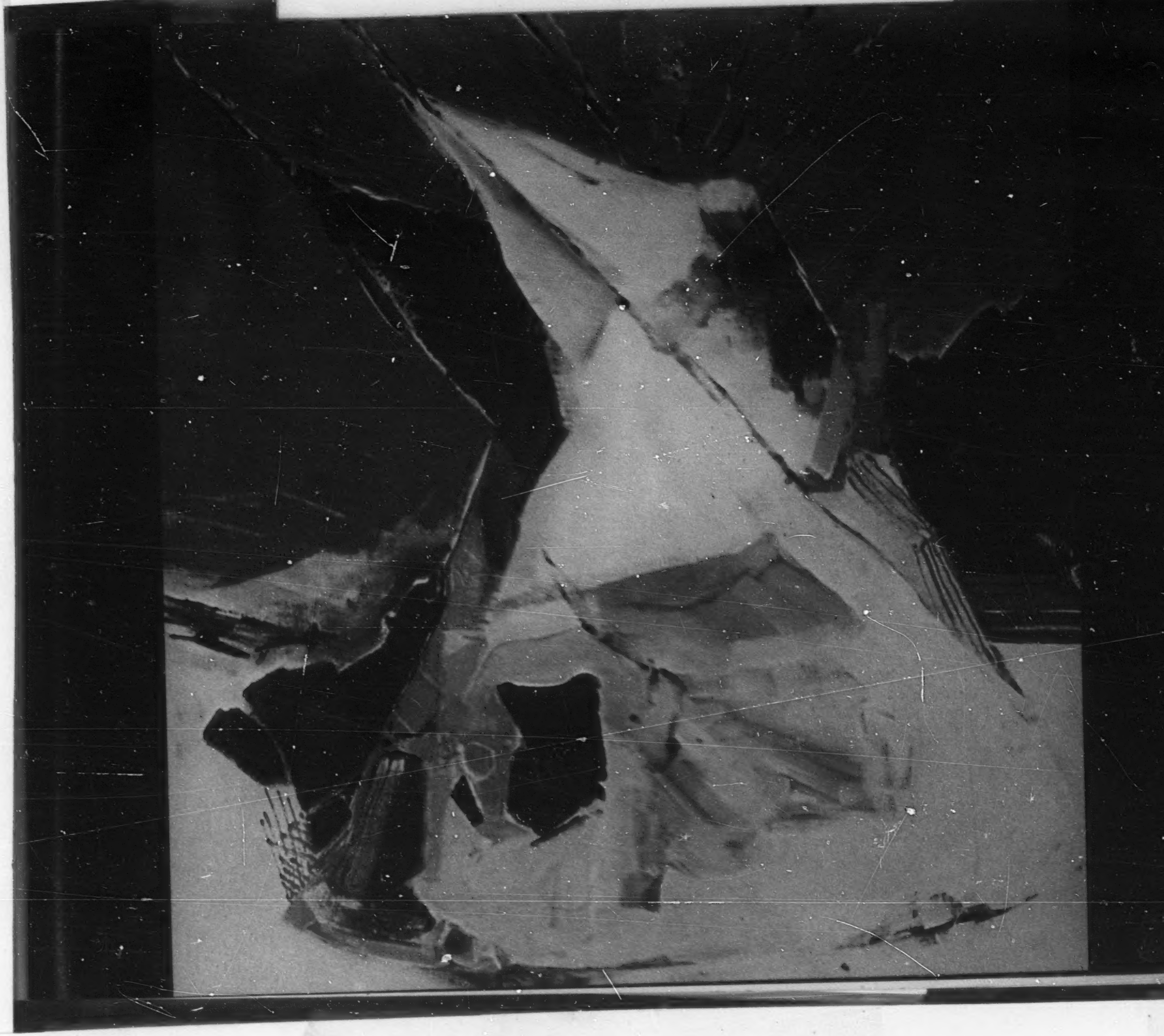
Robert Penn. *Sioux-Omaha. 1947-*

Inspired by the example of individuals such as Oscar Howe and other Native American artists who, since the 1930s, have gained national recognition for their innovative accomplishments in contemporary American arts, during the past decade increasing numbers of Indian youth have entered institutions of higher learning to equip themselves with a professional education in modern arts.

One of the most notable student artists of Sioux descent today is Robert Penn, of Brule Sioux and Omaha parentage, who was born in 1947 at Omaha, Nebraska. Penn has been studying fine art under Oscar Howe at the University of South Dakota, where he has already produced an impressive number of bold, forceful abstractions.

In addition to his large abstractions, Penn has produced a number of works directly based upon Indian themes, as in this painting of a tipi, which project historic subject matter into a poetic, modern idiom. The bold silhouette of the tipi forming the basic composition of this painting, set starkly against a lavender sky, is rendered with the exuberant brushwork which characterizes Penn's most notable work to date.

Penn. *Tipi. (1969) Oil on canvas, 39 1/8 x 35 1/4". (R.69.23.39)*

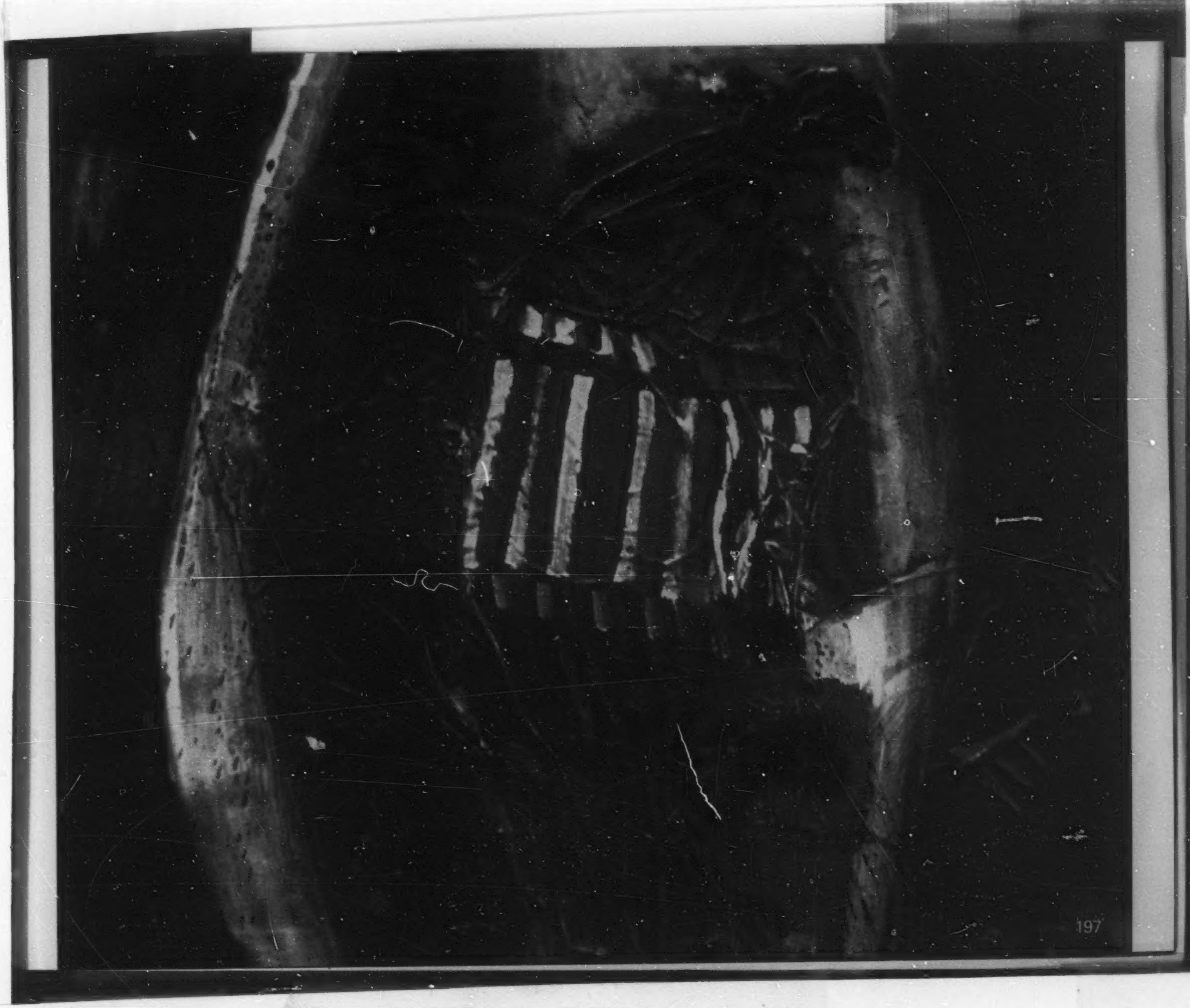


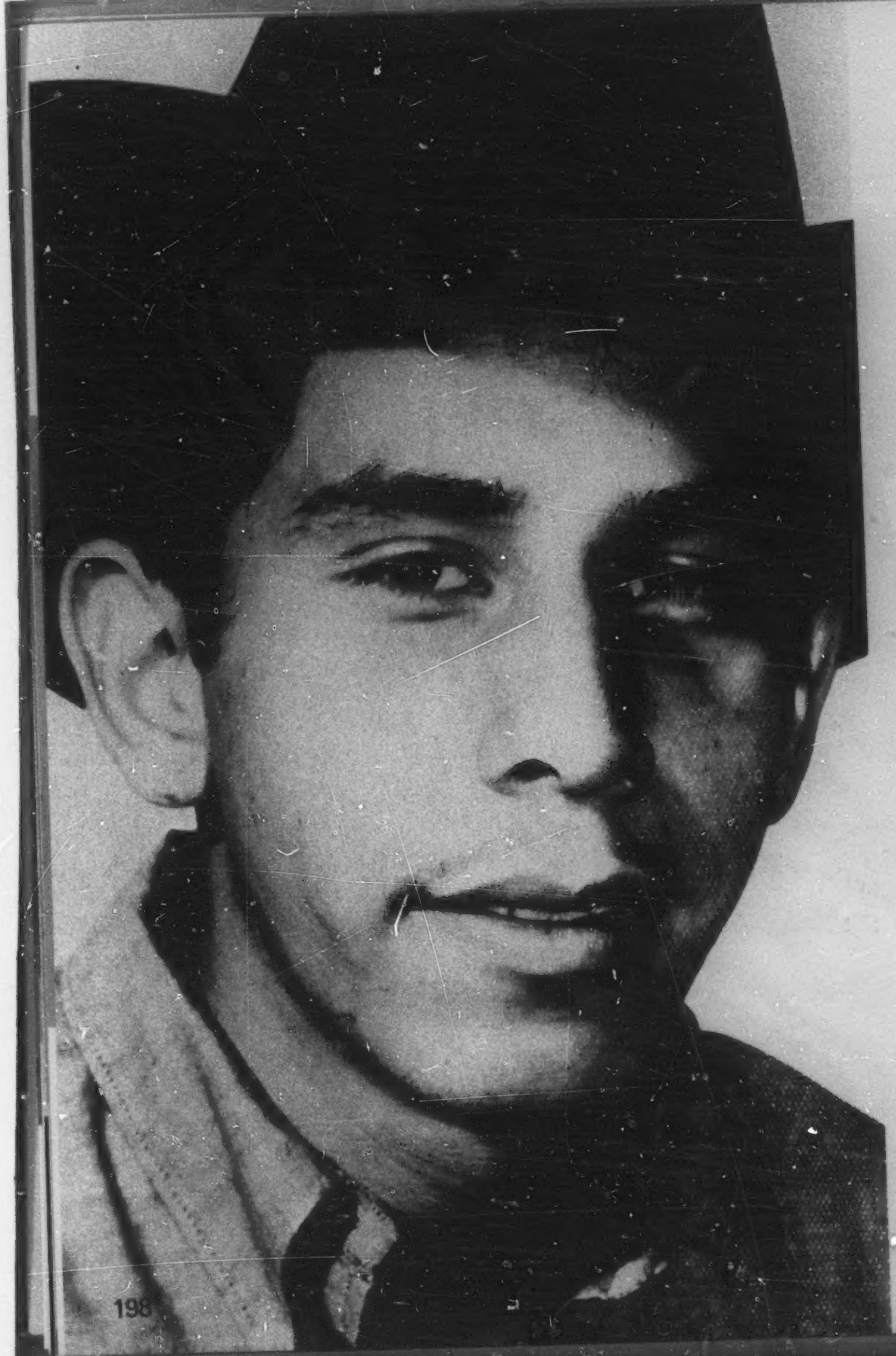
Earl Eder. *Yanktonai. 1944-*

Earl Eder, a Yanktonai born in 1944 at Poplar, Montana, on the Fort Peck Reservation, was one of the earliest Sioux students at the Institute of American Indian Arts, where he studied from 1962 to 1966. Later he attended the San Francisco Art Institute, where he obtained a degree in fine art.

This painting, representing a Sioux decorated bag, is typical of Eder's large-scale works devoted to expressive images drawn from the Sioux cultural past. Eder's early interest in incorporating fur, feathers and other natural materials traditional to Sioux arts in his paintings, has led him to experimentations with collage forms combined with vigorously painted surfaces, which give his dynamic, larger-than-life depictions of such objects as bags and shields a forceful, three-dimensional quality.

Eder. *A Sioux Bag. (1965) Oil and paper collage on canvas, 26 5/8 x 30". (R.69.18.12)*


197



Austin Rave. *Miniconjou. 1946-*

Austin Rave, another early Institute student, is a Miniconjou Sioux, born in 1946 on the Cheyenne River Reservation in South Dakota. After attending public school in Eagle Butte, South Dakota, he studied painting at the Institute of American Indian Arts. He continued his training at the San Francisco Art Institute in California, and subsequently returned to South Dakota.

Austin Rave is one of the several Institute students whose work is often devoted to statements of social implication. His large canvases, such as this painting of a 19th century Indian Scout for the U.S. Army, loom with over-powering, sometimes brooding, images of great humanistic as well as historical import. The dramatic, and sometimes tragic, theme of his paintings, emphasized by his use of large areas of somber color, are highly personal commentaries, full of Indian imagery, occasionally raised to the level of protest.

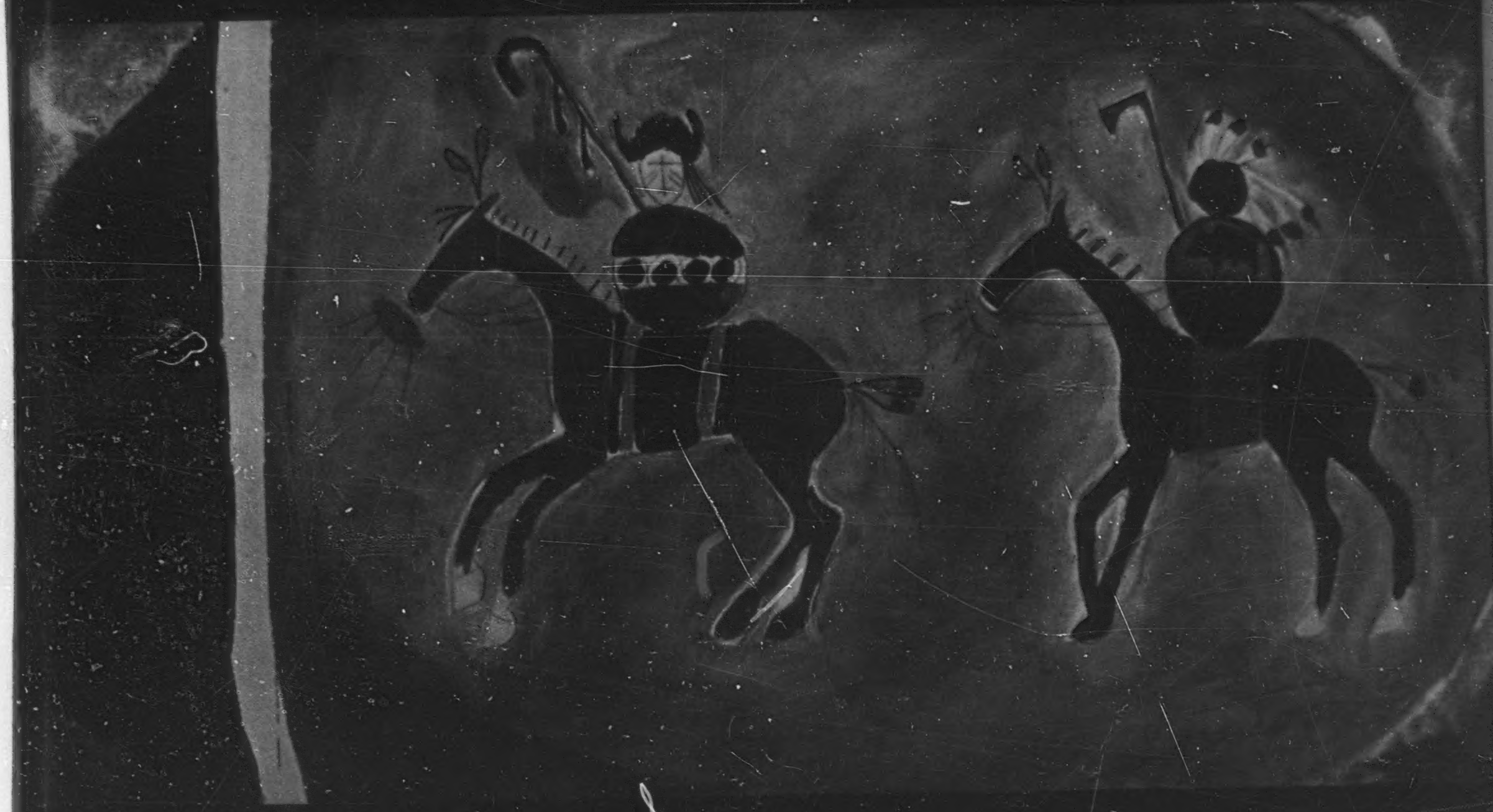
Rave. *Scout Signal. 1965. Oil on canvas, 36 x 36". (R.69.18.4)*

Duane Lafferty. *Oglala. 1947-*

Duane Lafferty, an Oglala born in 1947 at Pine Ridge, South Dakota, on the Pine Ridge Reservation, studied painting at the Institute of American Indian Arts from 1966 to 1968. Lafferty is a bronc rider and has competed in numerous rodeos in western states.

Lafferty creates understated but effective compositions which range in style from abstract to realistic renderings of Indian subject matter, often drawing on the most venerable images relating to Indian art forms of the tribal past. This decorative work, while completely contemporary in concept and execution, is reminiscent of the symbolic and supernatural figures painted by Sioux warriors on their battle shields during the 19th century.

Lafferty. *War Shield. 1968. Oil and fabric collage on canvas, 24 x 48". (R.69.18.10)*

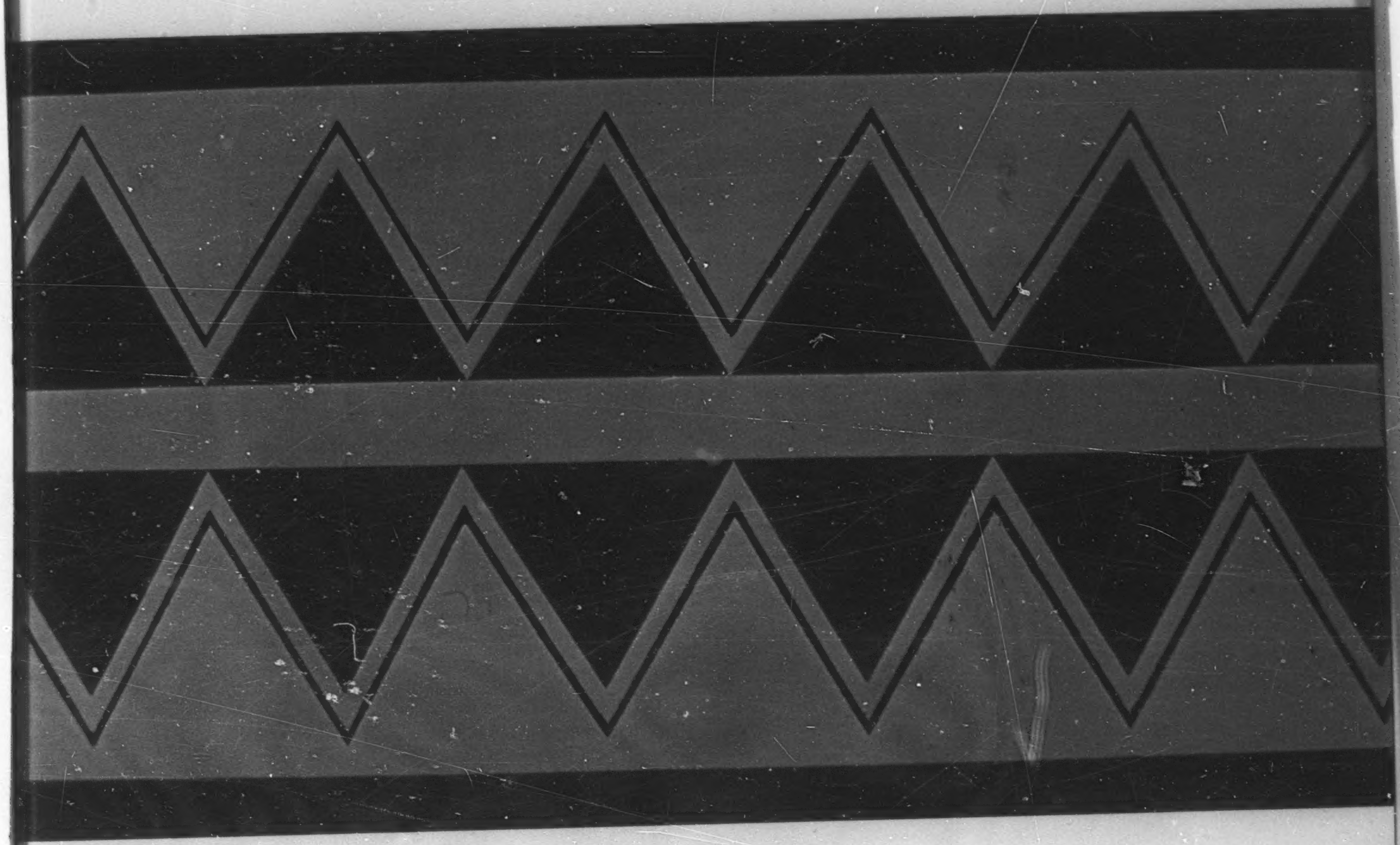


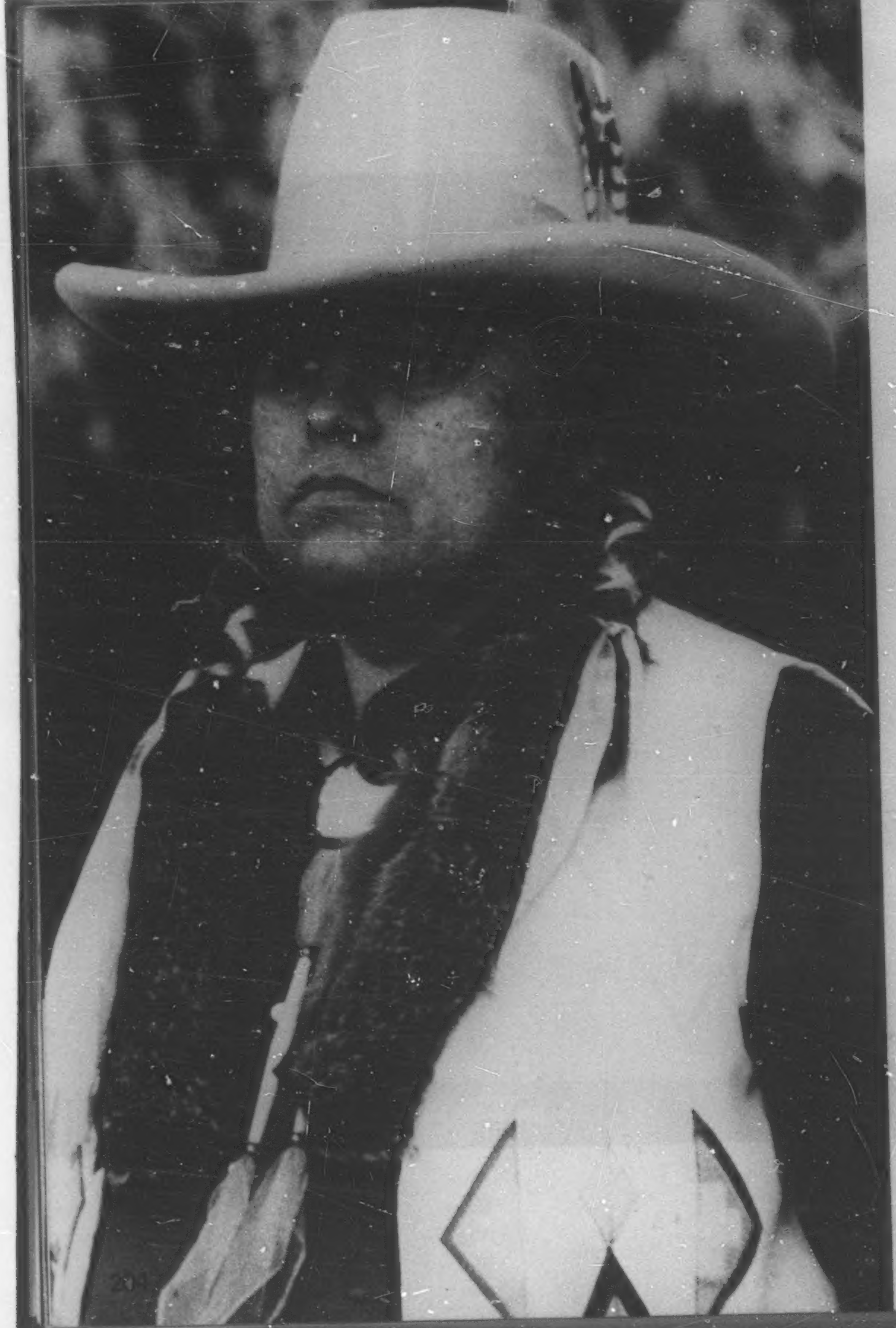
Donald Montileaux. *Oglala. 1948-*

Donald Montileaux, also an Oglala, was born in 1948 at Pine Ridge, South Dakota, on the Pine Ridge Reservation. From 1966 to 1968, he studied painting at the Institute of American Indian Arts. He then enrolled at Black Hills State College in Spearfish, South Dakota, to begin work toward a degree in art education.

While a student at the Institute, Montileaux first began work on a series of hard-edge abstract canvases, such as this example, drawing upon motifs from the 19th century geometric arts of the Sioux. In these works, Montileaux established a vital link between the 19th century Plains Indian arts of quillwork, beadwork, and skin painting and his own creative insights as an experimental artist of the 20th century working in modern media.

Montileaux. *Untitled. (1968) Oil on canvas, 57 x 31 7/8". (R.68.24.4)*





Vic Runnels. *Oglala. 1935.*

Vic Runnels was born in Batesland, South Dakota, on the Pine Ridge Reservation. He attended public schools in Gordon, Nebraska; Batesland, South Dakota; the Brainerd Indian School and Oglala Community High School. He began drawing and painting in earnest at about 12 years of age and was an admirer of local artists such as Rueben Brown, Godfrey Broken Rope, Andrew Standing Soldier, and western artists such as C. M. Russell, George Phippen, Brummett Echo Hawk and Frederick Remington. During those early years he would send entries in with the little "Draw Me" ads which appeared in magazines. When he received booklets or brochures describing rags to riches stories and glamorous careers in commercial art, he decided that he would be a commercial artist.

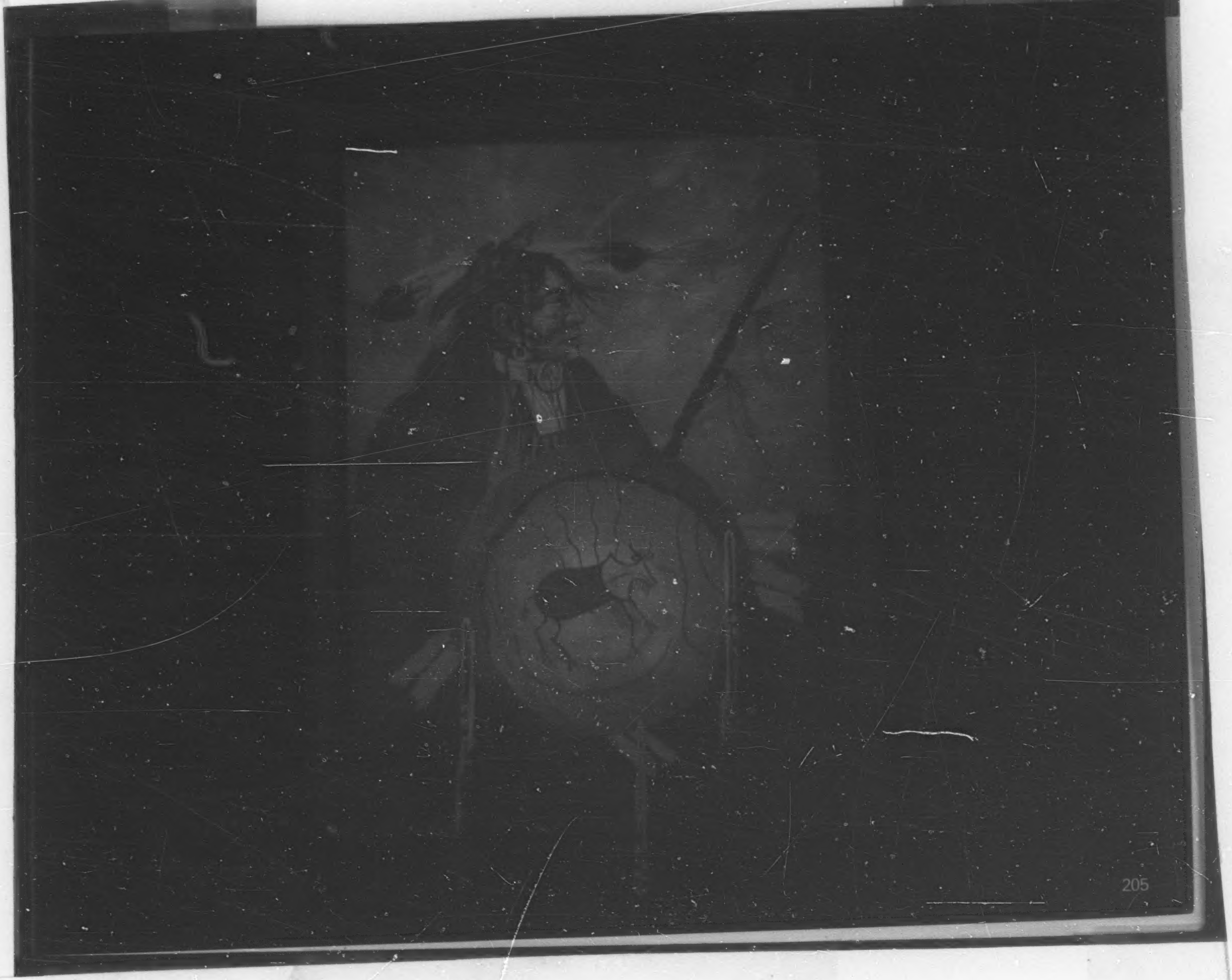
Upon completion of high school, Runnels was advised by a local B.I.A. official that "art was not a viable vocation," but he was not discouraged and kept striving for his dream.

After 2 years of college and 4 years in the Air Force, he was finally able to fulfill his dream. He was sent to Chicago to study commercial art through the Bureau of Indian Affairs Relocation Program. After establishing himself as an accomplished illustrator/designer in commercial art, he has now established himself among the growing number of contemporary Indian fine artists.

Working primarily in Acrylics, his subjects vary from realistic portrayals of legends of his people to modern, abstract compositions utilizing actual textures such as feathers, horse hair, leather, beads, etc. More recently he has been working with three dimensional mediums and has produced a series of realistic bronzes.

Since the beginning of his art career, Runnels has won numerous awards as a commercial artist and, more recently, as a fine artist.

Runnels. *Buffalo Shield. 1979. Acrylic on canvas, 22" x 30".*



Even today the artistic traditions of the Lakota live on. You are a part of that tradition.

As a person who makes art you are very special. "The Indian artist has, as have artists throughout history, recorded and narrated the world view of his culture. Each Indian art form has a personal and social history which can have meaning if we can examine and come to understand the message it holds about the past, the present and the future."

Amiotte
Photographs & Poems by
Sioux Children, 1971

PHOTOGRAPHS

Black and white photographs, pages ~~96, 97~~, 137, 139, 141, 142, 143, 144, 145, 146, 147, 148, courtesy of the Smithsonian Institute, National Anthropological Archives, Bureau of American Ethnology Collection.

Color photographs, page 160-199, courtesy of U.S. Department of the Interior, Indian Arts and Crafts Board, Sioux Indian Museum, Rapid City, South Dakota.

Color photographs, pages 98, 123, 128, courtesy of W. H. Over, Dakota Museum, Vermillion, South Dakota.

Color photographs, pages 111, 147A, 150B, 153B, 155 by Arthur Amiotte.

Color photographs, pages 154B and 199, by Vic Runnels.

All other color photographs courtesy of Museum of the American Indian, Heye Foundation, New York, New York.